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V.G. Leather

This is English translation
Le Fourneau Fresnel book

Arts & Trades, Secret Concerning Them
238 pages

V.G. Leather

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of a famous French book.
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p. 233 shows how Aiguskis
[illegible] would
[illegible] off [illegible].

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SECRETS

CONCERNING

ARTS and TRADES.

CHAP. I.

SECRETS relative to the Art of ENGRAVING.

I. *A wax to lay on iron or steel.*

TAKE the bulk of a nut of white wax: melt it, and add to it the size of a musquet ball of ceruse of *Venice*. When both are incorporated together, form this composition into small sticks. With them rub your piece of steel, or iron, after having previously warmed it sufficiently to melt the wax, which you will spread well over it with a feather. When the wax is cold, trace whatever you will on it, and pass afterwards, on the lines you shall have drawn, the following water.

II. *A mordant water to engrave on steel.*

1. Take good verjuice in grapes, the strongest you can find; alum in powder, and a little salt dried and pulverised. Mix all together till perfectly dissolved: then pass some of that water on the lines of your drawing, repeating the same, till it is sufficiently deep engraved. That engraving will appear white, as silver, on a white ground.

2. Or else take verdigrise, strong vinegar, ammoniac and common salts, and copperas, equal parts. Set all together a-boiling, for a quarter of an hour: then strain it through a rag, and run some of that water on your

plate. In about half an hour afterwards it will be perfectly engraved.

3. CALLOT's varnish, of which the composition shall be found hereafter, in the *Chapter on Varnishes*, is an admirable composition to lay on the plate you propose to engrave.

III. *To engrave with* aquafortis, *so that the work may appear like a* basso relievo.

Take equal parts of vermilion and of black lead: two, or three, grains of mastick in drops. Grind them all together, on marble, with lintseed oil; then put this composition into a shell. Next to this operation, cut some soft quills, and let your steel or iron be well polished. Try first, whether your colour runs sufficiently with your pens: and, if it should not, you must add a little more oil to it; without making it, however, too limped; but only so as to have your pen mark freely with it, as if you were writing, with ink, on paper. Then rub well your plate of steel with wood ashes, to clean and ungrease it; after which, you wipe it with a clean rag, and draw your design upon it, with your pen, prepared as before, and dipped into your liquor. If you want to draw birds, or other animals, you must only draw the outlines of them with your pen, then fill up the inside of those lines with a hair-pencil; that is to say, you will cover all the space, contained between the first outlines drawn with the pen, with the same colour, which you will lay with a brush, to preserve all that part against the mordacity of the *aquafortis*. When that is done, you let your work dry for a day or two. When dryed thus, you take some fire, made with charcoal, into a chaffendish, and bake over it your colour, by degrees, till it becomes quite brown. Take care notwithstanding not to burn it, for fear you should scale it when you come to scratch, with the point of a needle, those etchings, or places, which you want to be engraved, with the following *aquafortis*.

IV. Aquafortis *for engraving*.

Take verdigrise, roch alum, Roman vitriol, and common salt, of each three ounces; which you will pound into a very fine powder. Have a new pipkin, in which you will put a little more than a quart of water, and

your

your drugs, all together. Let them thus infuse a couple of hours; then place them over a charcoal fire: and, when the water has a little simmered, take the pot from off the fire and let it cool so, that you may dip your hand in it without scalding. Then have an earthen cup, with which you take of that water, and pour it over the work you mean to engrave; so that it may run well, and freely, over all the places which are to be marked, and then off into a pan placed under to receive it. Continue thus to water your work for three quarters of an hour. Then you will pour upon it clear pump water, to wash off the mud which the *aquafortis* shall have occasioned. You are then to try, with a needle, the depth of the lines of your engraving; and, if not at your liking, you must begin again watering it, as before. The only care you are to have, is, that your liquor should not be too warm: for, then, it would spoil the work. It is better to use it lukewarm only, and be longer at it.

V. *To engrave on brass, or copper, with* aquafortis.

You must put in your colour more mastick in drops, and bake it also rather more over the fire, after it is laid on your plate; so that it should turn almost black. And, if it be a flat work, as generally are all those on copper plates, you must raise around it a border of wax to prevent the *aquafortis*, which you are to pour on it, from running off, and which is to be a separating *aquafortis* with which you cover the plate to the thickness of a crown piece. After it has been thus left covered with that *aquafortis*, for a little while, this becomes green: then, is the time to throw it away, and to pour, in its place, some pump water, when you will examine whether the lines be sufficiently deep or not. If not, pour again fresh *aquafortis* on your plate, and thus you will obtain works of *basso relievo* by contrary; that is to say, raised grounds. You may thus engrave all sorts of works.

VI. *To engrave prints, by* aquafortis.

Take some cerusse, which you will grind well with clear pump water, and size it with isinglass. Lay this composition, with a coarse brush, or pencil, on the plate which

which you want to engrave. When it is dry, draw on it whatever design you please. Or, if you want to counterproof a copperplate print, blacken all the back of your print; and, placing that blackened part on your plate, prepared as before, go over all the strokes of your print, with a smooth ivory, or wooden, point; which will stamp the black of the print, in all those places, on the plate. Then you will go again over all the black strokes, which are laid on your plate, with a pen and ink: and, taking afterwards a steel point, very fine and well tempered, you will etch your plate with it, in following all the strokes marked on it, and pour *aquafortis*, as before directed.

VII. *Another.*

Take white lead, and grind it well with mastick in drops. Cover your plate with it by means first of a brush, and then smooth it with the soft part of a goose feather. Let this dry, for a day or two; then give a second coat, of this composition, over the first; and spread it with the palm of your hand. When dry, bake it over charcoal, till it comes a little yellow; then draw what you will over it, with a black lead pencil; and proceed afterwards, as before directed.

VIII. *The method of engraving with* aquafortis.

1. You must have a very well polished plate, and perfectly clean. Set it to warm over a chasingdish, in which there is a charcoal fire. While on it, cover it with a varnish, either dry or liquid, for there are two sorts. Then you blacken that varnish with the flame of a candle, over which you pass, and repass, the plate on the varnished side.

2. This being done, you have no more to do than to chalk your design on that plate, which is infinitely more easy than to engrave with the graver. For, if you rub the back part of your drawing with some sanguine stone (red chalk) or any thing else, and lay it afterwards on your plate, to trace it with a point, the sanguine, which is on the back of the draught, will easily set off on the varnish. So that you may follow afterwards all the lines of the design, and be infinitely more

correct

correct in all the turns, and the expreſſion of the figures. This is the reaſon why all the painters, who have their own works engraved take the trouble of drawing alſo the outlines of their figures, that the ſpirit and beauty of the deſign may be preſerved. Indeed it muſt be confeſſed, that we always diſcover a great deal more art in thoſe pieces which are engraved with *aquafortis*, than there is found in them that are done by the graver. And, even in many of theſe, the *aquafortis* is often employed to ſketch lightly the *contours*, or outlines, of the figures, and to have them more correct.

3. True it is, that it is ſome times found neceſſary to touch a little over, with the graver, certain parts which are not ſtrong enough, or that the *aquafortis* has not eaten in ſufficiently. For it is not eaſy, in a great plate, to get all the ſeveral parts ſo proportionably, and *a-propos*, eaten in, as there ſhould be nothing to find fault with.

4. It is not enough for an engraver to work with the point of his needle, or ſcooper, in all the different places of his work, with the ſtrength and delicacy neceſſary to make appear, as he wants them to be, the moſt remote and the neareſt parts. It is again requiſite that he ſhould take care, when he comes to put the *aquafortis* on his plate, it ſhould not bite equally every where. This is prevented, as follows, by a mixture of oil and tallow, which you will drop in it, from a lighted candle.

5. To this effect he muſt have a framed wooden board, over-laid with wax, on which he fixes his plate a little ſlant way: then pours *aquafortis* on it, ſo that it may only paſs over it, and run into an earthen pan, placed under to receive it. Therefore he takes care to examine when thoſe parts, which are not to be ſo deeply eaten in, have received a ſufficient quantity of *aquafortis*: in which caſe, taking off his plate, he waſhes it with pump water, by pouring it only over; dries it gently before the fire, then covers the moſt remote parts, and them which he wants to preſerve weakeſt, with the above mentioned mixture of oil and tallow, that the *aquafortis* ſhould not act any more, on thoſe places. Thus, covering at ſeveral times, and as much as he pleaſes,

ſes, ſuch places of his plate as he wants to keep not ſo ſtrong as others, it reſults that the figures, which are forwards in the picture, are conſtantly every time waſhed with the *aquafortis* which eats in them, till he ſees they are ſufficiently engraved, and according to the degree of ſtrength which he is deſirous of giving them.

6. That ſort of *aquafortis* we have mentioned and deſcribed in this chapter at the article of the *water for engraving on iron* and which is compoſed with verdigriſe, vinegar, common and ammoniac ſalts, and copperas, is alſo made uſe of to engrave on copper, in pouring it on the plates, covered either with hard or ſoft varniſh, and ſcratched, or etched, agreeably to the deſign you intend to engrave on them.

7. As for what concerns the refiner's *aquafortis*, commonly called *white water*, it is never uſed but upon the ſoft varniſh; and never as the former, which is called *green water*, by pouring it only over the plate, and letting it run off into a pan under it. A border of wax muſt be made round the plate, on which, this being laid flat upon a table, ſome of that *white water* is poured, after having previouſly tempered it more or leſs with a proportionable quantity of common water, which is called *pickling*.

IX. *To engrave on wood.*

You begin by preparing a board, according to the ſize and thickneſs you want it, and finely poliſhed on the ſide it is to be engraved. The ſort of wood, which is generally choſen for ſuch a purpoſe, is either pear-tree or box. And, of the two, this laſt is even ſtill preferable, both on account of its being of a ſuperior hardneſs, and alſo leſs liable to be worm-eaten. On that board you draw firſt your deſign, ſuch as you want it to appear in printing. They, who have not the talent of drawing, as there are a great number, make uſe of the very drawing you give them, which they paſte on their board, by the right ſide, with a paſte made of good flour, water, and a little vinegar. You muſt take care that all the ſtrokes of the drawing ſhould touch well, and ſtick on the wood: and, when the paper is very dry, wet it gently, and with the tip of your finger rub it off by degrees, ſo that the ſtrokes only of the drawing ſhould remain

main on your board, as if you had drawn it with ink and a pen. These ſtrokes, or lines, ſhew you all that you are to ſpare, or preſerve; all the reſt you are to cut off and ſink down with delicacy by means of a ſharp and well tempered pen-knife, ſmall chiſel, or *gouet*, according to the ſize and delicacy of the work, for you have no need of any other tool.

X. *To engrave on copper with the graver.*

1. When the plate, which is to be of red copper, is well poliſhed, you draw your deſign on it with either the black lead-ſtone or a ſteel point. When that is done, you have no further need of any thing but very ſharp and well tempered gravers to cut in, and give more or leſs ſtrength to certain parts, according to the ſubject, and the figures, you execute.

2. You muſt alſo have a certain tool of ſix inches long, or thereabouts, one of the ends of which, called a ſcraper, is made in the form of a triangle, ſharp on each edge, with which you ſcrape on the copper when you want it. The other end, called a burniſher, has very much the ſhape of a fowl's heart, a little prolonged by the point, round and ſlender. This ſerves to poliſh the copper, to mend the faults, and ſoften the ſtrokes.

3. In order to form a better judgement of your work, you muſt now and then, as you proceed on, make uſe of a ſtump, made with a piece of an old hat rolled up and blackened, with which you rub your plate, on the place you are working, which fills the ſtrokes with black, and makes you ſee better the effect of your work, as you go. You muſt be provided likewiſe with a leather cuſhion, on which you lay your plate, while you engrave it.

4. We ſhall not give any further account of the art of engraving than this ſhort epitome, and we ſhall not attempt to enter into a more particular detail of the various and curious circumſtances attending this noble art. They, whoſe curioſity, on that ſubject, will prompt them to be more particularly acquainted with it, may amply ſatisfy themſelves, by taking the trouble to read the treatiſe which *Abraham Boſſe* has purpoſely compoſed, on the art of engraving.

XI. *To*

XI. *To engrave on steel or iron; such as blades of swords, knives, &c.*

1. Take one part of linden-tree coals; two of vitriol, and as much of ammoniac salt. Grind all together with vinegar, so as to obtain a soft paste of it. Then, whatever you want to engrave on steel or iron, begin first by sketching it with vermilion diluted with lintseed oil, which you shall have put a-drying to use it afterwards like a pencil. When your drawing is done, cover it with the above mentioned paste to the thickness of a finger. This composition must be applied warm; and the more warm it is, the sooner the work will be engraved; though you must have care not to burn it. When this composition is well dry, take that powder off, and wash well the engraved place.

2. You may to the same effect take Spanish verdigrise, or common salt, one part; and while you pound it in a mortar, add some very strong vinegar, and proceed as above.

3. Some make use of vitriol, alum, common salt, and linden-tree coals, which they prepare and use as above directed.

XII. *A water to engrave on iron or copper.*

1. Take Spanish verdigrise, sublimate mercury, vitriol, and alum, equal parts. Pound it all well in a mortar, and put it in a glass vessel sufficiently large, with a proportionable quantity of the strongest distilled vinegar. Let the whole thus infuse for twelve hours, stirring it often. Draw next what design you like on a coat of wax laid on your iron, or copper, either with a steel point, or fictitious ocher, mixed with lintseed oil. Then pass some of your liquor on the places you shall have etched with a needle or steel point, in following carefully the strokes of your design, if it be first drawn on wax. For, in the use of this method, you must not fail to begin by covering first your plate with it, as we said elsewhere. You may again lay on your design, prepared as we said, some sublimate alone, finely pulverised: then pour over it good strong vinegar, which you will let lay for the space of half an hour, after which wash it with cold water, and clean off your plate.

XIII. *Another*

XIII. *Another more mordant water.*

1. Take Spaniſh verdigriſe, *alumen plumeum*, ammoniac ſalt, tartar, vitriol, and common ſalt, of each a quarter of an ounce. When the whole is well pounded, and mixed with the ſtrongeſt vinegar, let it thus remain for the ſpace of half an hour. If you want to have your deſign raiſed, make it with factitious ocher and lintſeed oil, well ground and mixed together, and let it dry perfectly. Then ſet the aforeſaid water a-warming over the fire in an iron pan well tinned with lead; and, leaving it on the fire, take your ſteel plate; and holding it in one hand over the pan, take with the other of the warm liquor, with a ſpoon, and pour it on your plate; ſo that, by falling again into the pan, you loſe none of your water. Continue ſo doing, for a quarter of an hour's time: taking care, however, your water ſhould not be too warm, leſt it ſhould ſet a-running the oil which is mixed with the varniſh. When this is done, rub the aforeſaid compoſition with pot-aſhes mixed with an equal quantity of quick lime in powder, and you will find that what was covered with the compoſition will be preſerved, and raiſed from the other parts of the plate which are eaten down.

XIV. *An* ardent water *to engrave ſteel deeply, or even eat it off entirely.*

Take two quarts, or thereabout, of thick black wine, the oldeſt and the beſt you can find. Diſſolve into it quick lime, and brimſtone in powder, wine tartar and white ſalt, of each equal parts, and as much of the whole as there can poſſibly be diſſolved in that quantity of wine. You ſhall next put all that mixture into a *cucurbit*, or rather in a *retort* well luted. Adapt to it a *bolt-head* to ſerve as a receiver. Lute well the joints, then give it the heat gradually. There will diſtill a very mordant water, which you may keep in a phial, carefully ſtopped, for uſe.

CHAP.

CHAP. II.

Secrets relative to Metals.

I. A secret to cause the transmutation of iron into the finest German steel.

1. TAKE of clean soot one pound; oak-wood ashes twelve ounces, and four of pounded garlicks. Boil all together in twelve pounds of common water, reduced to a third, or four pounds. Strain this, and dip in it the iron pegs, which you will afterwards stratify with the following cement:

2. Take burnt wood's coals, otherwise called *cokes*, and quick lime, of each three pounds: soot dried, and calcinated in an iron pan, one pound: decrepitate salt, four ounces. Make of this and your iron several beds alternately one over another; and, having well luted the vessels in which you shall have made those beds of iron and cement, give them a reverberating fire, for three times twenty-four hours, and the operation is done.

II. To make tin.

Take a discretionable quantity of rye-bran quite pure, boil it a minute or two in vinegar, then add to it a little water, and in that same instant plunge your sheets of black iron: then take out of the fire, and stop well, the vessel. Let your iron rest there and soak for twenty-four hours, after which time take off your iron sheets; score them well with the very bran with which they have been a-soaking, then rub them over a little with grindstones. This being done, make them soak again in a water wherein you shall have dissolved some ammoniac salt, whence having taken them off, set them a-draining, and rub them afterwards with rye-bran, and your *tin* will be done.

Observe that the vessel in which you lay your sheets soaking, must be large enough to receive them in their full intended size.

III. To

III. *To break an iron bar as big as the arm.*

Take melted ſoap with which you will rub your iron bar at the place where you would have it break. Then with any thing take off and clean away part of that unction, in the middle of it, about the width of half a crown. Then take a ſponge, dipt into ardent water of three diſtillations; bring it round the bar, and, in ſix hours, it will break.

IV. *Another for the ſame purpoſe.*

In two pounds of *aquafortis*, diſſolve orpine, ſulphur, regal, and verdigrite, one ounce of each; of quick-lime, ſlaked in two ounces of triple-diſtilled vinegar, one ounce. Place the whole in an alembic with one ounce of ſaltpetre, and two of ammoniac ſalt: and, having given a gradual fire to it, you will take the ſpirits which ſhall have diſtilled, and put them again over the *fæces* or reſidue, with an addition of two ounces of pulveriſed arſenic. Diſtill this a-new, and keep what ariſes from it. In this, if you dip an handkerchief and turn it round an iron bar, in three hours time it will break with the greateſt eaſe. You muſt only take a great care to guard yourſelf againſt the fumes, in diſtilling this compoſition.

V. *To compoſe a metal of a gold colour.*

Take refiner's copper ſix ounces: melt them into a crucible; add one ounce of calaminary ſtone; half an ounce of tuty, and one of *terra meritæ*, in powder. Give to this a melting fire for five or ſix hours running, and no more: then take off the crucible from the fire. Put this compoſition in powder, and add to it two ounces of common mercury, ſix of ſea-ſalt exſiccated, and a ſufficient quantity of water. Set the whole a-boiling, until there appear no more mercury. Then put the matter into a crucible, and place it between two fires of kindled coals, avoiding carefully the breathing of the fumes. Give this a melting fire, for two hours, then waſh the compoſition in water, till this runs off quite clear. Set this again in a crucible: and, when melted, pour it into an ingot. This will give you a metal, of the moſt beautiful gold colour which can be deſired, and which you may make uſe of for plates, buckles, ſnuff-boxes, cane-heads, &c. But one cannot recommend too much the

avoiding

avoiding of breathing the fumes of this compoſition, while it is making.

VI. *Another compoſition of metal.*

Take a certain reaſonable quantity of the leaves of *Perſicaria urens*, called *Arſmart*, or, vulgarly, Water-pepper, which you will dry in the ſhade. Melt in a crucible ſix ounces of refiner's copper, and, when melted, throw in one ounce of powder of the arſmart's leaves, or even half an ounce; then cover the crucible with an iron lid, and keep this matter in fuſion for the ſpace of one hour, after which you caſt it in an ingot. This proceſs will give you a metal which (except the colour that artiſts can at any time give it by an induſtry well known to them) has otherwiſe all the qualities of gold. The only defect is, that it cannot bear teſting, and that it muſt therefore ſerve only to ſupply common copper which ruſts eaſily, and has not ſo much brightneſs. It may be uſed for candleſticks, and other ſimilar works.

We thought it was proper here to give this receipt, as it is to be wiſhed we could make ourſelves thoſe metallic compoſitions, which we import from Holland, and other coutries.

VII. *To diſſolve gold in your naked hand.*

Diſtill hart's blood juſt killed: and, after having drawn the ſpirits *per aſcenſum* in *balneo-mariæ*, cohobate again three different times. At the third diſtillation you ſublime all the fixt: and, when done, lute well the veſſel, and keep the liquor for uſe. This liquor, carefully preſerved, will diſſolve gold in the naked palm of your hand.

VIII. *How to give ſome perfection to imperfect metals.*

It is well known that gold is the moſt perfect of metals. After this comes ſilver, the principles of which are very near pure, and equally proportioned between them as thoſe of gold. All other metals are reckoned imperfect and crude. Among them however that which approaches neareſt to perfection, is copper. This therefore may eaſily be purified, by being delivered of all the ſuperficial and combuſtible ſulphurs with which it is loaded. And whoever will proceed, according to the following direction, will not fail to obtain it.

1. Take

1. Take what quantity you pleaſe of copper. Set it in a crucible over a melting fire. While melting in that crucible, throw in at different times ſome tutty powder mixed with equal parts of refined ſaltpetre. Then, the detonations being made, take the crucible out of the fire and let it cool. Break the crucible and ſeparate the ſcories from the regulus. Put the copper-regulus into another crucible, and reiterate the ſame operation three times, till the copper is extremely fine and true gold colour.

2. Now, if you ſet it a-melting for the fourth time, and project on it perſicaria's or hydro-pepper's leaves powder, you will render it ſtill more perfect: and you might thus purify it ſo far, as to give it, at laſt, all the qualities of gold.

3. Whoever will know how to purify braſs from its foreign ſulphur, will turn it likewiſe into a very fine ſilver.

4. You may alſo whiten lead; and, giving it the hardneſs of ſilver, render it ſimilar to it.

5. Pewter and quickſilver may likewiſe be purified, in ſeparating from this laſt its arſenical ſulphurs, and fixing it by the ſupplement of a fixt, metallic, incombuſtible and ſolary ſulphur. The other may, by taking off from it its ſuperfluous ſaline part, and uniting its mercurial one to the true metallic ſulphur. But this we cannot expect to attain, if not previouſly verſed in the method of diſſolving, analyſing, and dividing or ſeparating, and then re-embodying again metallic ſubſtances; and this is known by none but the ſons of the art, the adepts alone.

IX. *To melt all ſorts of metals in the ſhell of a nut, without burning it.*

Take ſaltpetre two ounces; ſulphur half an ounce; oak's, walnut trees, or any other very dry wood's ſaw-duſt half an ounce. Let the ſaw-duſt be ſifted very fine, and the ſaltpetre and ſulphur reduced to an impalpable powder. All this being well mixed together, fill the ſhell of a nut with it to the brim; then lay over it a piece of gold, ſilver, or any other metal you pleaſe; and, having covered it again with the ſame powder, ſet the fire to it, and you will ſee that the metal will melt and remain at the bottom of the ſhell.

X. To

X. *To increase the virtue of a loadstone.*

You must let it soak, for forty days, in iron-oil.

XI. *To restore gold to its weight, after it has lost it in regal water.*

Put a bit of *tortoise shell* to soak, for some time, in regal water. Then put your gold in it, and, by that means, it will recover its lost weight.

XII. *To operate the transmutation of silver into gold.*

1. Get a new iron-pan to grow red hot upon a trivet, and then put two pounds of lead in it. As soon as this is melted, throw over it, by degrees, some good saltpetre pulverised. This will melt likewise. Keep it thus in fusion till it is at least half dissipated. Should it take fire during that time, it does not signify; for, it hurts nothing, and the more concocted over again the saltpetre is, the stronger is the oil.

2. Let this cool, divide the saltpetre from the lead. After having well pounded it on a marble stone, carry it into the cellar. There, it will fall into *deliquium* which you will pour into a cucurbit, with double its weight of true French spirit of wine, added by little and little at a time; then distil by a slow fire. Grind on marble, as before, what remains in the cucurbit: and, being turned into *deliquium*, put it again into the cucurbit with some more spirit of wine. Take off these dissolutions and cohobations, repeating the same process over again as before, till the saltpetre remains at the bottom of the cucurbit resolved into a true oil which congeals itself no longer, and this will procure you what is called the Fix-balm.

3. Next to that operation, you will make an *aquafortis* with equal parts of salt-petre, dried vitriol, and roch alum: and, before you put the receiver to the cucurbit, add steel-filings, antimony, verdigrise, in subtile powder, tutty and cinnabar, of each half an ounce, or one ounce, according to the quantity of *aquafortis* you want to draw. Cohobate the spirits seven times over, upon the *faeces*, which you will grind each time on a marble table.

4. Dissolve one ounce of silver in three of this liquor: and, on that solution, still, drop by drop, one ounce of your

your nitre-oil in a bottle made like the hour-glasses, which after the operation must be at most only half-full, and which you will cover with another inverted, so that the neck of the under one should get into that of the upper one. Or, else, put it in a matrass with a long neck, which you will seal hermetically; but, if you make use of bottles, take care to lute well the joints. Place this over hot ashes, and plunge it in them to the heighth of six inches. Give under this a lamp fire, which should not reach the matter by three fingers distance. You will get every day to the amount of a silver pennyweight of silver fixed into gold. And, when the whole shall have been fixed thus, day after day, the *aqua fortis*, which before was green as an emerald, will become as clear as pump-water. Let the composition cool, and divide the water from the oil, which will never be the worse for use, and must therefore be preserved. At the bottom of the vessel, you will find the silver fixed into gold.

XIII. *Fixation of gold into silver.*

1. Sublime, on a sand fire, some arsenic, with an equal weight of decrepitate salt. Take the middle and crystaline matter which sublimates, rejecting the subtile flour which rises on the head, and the dregs which remain in the bottom. Sublime over again this crystal, and reiterate so many times as necessary that no flour should longer sublimate.

2. Calcinate some silver with mercury, with which amalgamate it, and this as many times as you may find necessary, that the water in which you wash your silver, after the dissipation of the mercury by means of fire, should run as fair and clean as when you poured it over it.

3. Take one ounce of this calcinated silver, and four of the aforesaid arsenic: sublime the whole so many times as necessary, that nothing should ascend any more. This sublimation may easily be performed in a matrass laid on its side, which you must turn so as to put always underneath what is sublimed above. By means of such an industrious practice you avoid the necessity of breaking your matrasses every time you want to resublime what was already sublimed. At last the matter turns into a stone, which, having pounded, you put

on

on a digesting bath, till it is all reduced into a fixt oil, which you know to be done by the transparency of the vessel.

4. Take four parts of mercury, and one of that oil. Put first the mercury into the crucible, and, afterwards, this fixt oil. Give a gradual fire, till all the composition be reduced into a lump, which adheres to the crucible. Take it out and test it; you will find it to be the finest silver in the world.

XIV. *To extract mercury from lead.*

Take pearl ashes one pound; vine ashes four; quick-lime one; and pebbles calcinated two. Make a strong lye of the whole with distilled vinegar. Dissolve in this two pounds of lead: and, when the lye is become white, throw in ten ounces of borax. When this is dissolved, throw the whole into a retort, and distil it with a gradual fire. You will get, into the receiver, ten ounces, at least, of quick silver.

XV. *Another mercury from lead.*

Take lead filings one pound; ammoniac salt four ounces; bricks, pounded into a powder, three pounds. Distil this composition, in a retort, on a gradual fire. The receiver must be very large, half full of water, and the fire must be continued for twelve hours, pushing it, by degrees, to the very last.

XVI. *Permutation of lead into silver.*

Take fine lead; calcine it with common salt, or, else, with that sort of salt which is extracted from the dregs, *fæces*, or *caput mortuum* of Saltpetre and vitriol calcinated both together. Soak the whole warmly with oil of vitriol till you make it come into an unctuous paste. This you will put in a pot, or crucible, well luted, and placed in a pan full of sand, with which you will cover it over entirely. Make under this a digesting fire; that is to say, such a fire as is necessary to warm the sand: keep it so for ten days, then take off your matter, and test it. Out of *one hundred and five pounds* weight of lead, you will draw *five marcs*, or *two pounds and half* weight, of silver capable to stand the test.

XVII. *Fixation*

XVII. *Fixation of saltpetre.*

Melt some lead in a crucible, and project on it pulverised nitre, reiterating the projections in proportion as the matter fuses, till it is entirely melted.

XVIII. *Transmutation of iron into copper.*

Iron is easily changed into copper by means of the vitriol. To do this you put your iron *stratum super stratum* in a descensorium, and set it over a strong blast fire, pushed by bellows, till the iron melts and flows into copper. You must not forget when you have made your beds of vitriol, to water them a little over with vinegar saturated of saltpetre, alkaline, and tarter salts and verdigrise.

XIX. *Another to the same purpose.*

Pound some vitriol in powder, and distil the spirits from it by means of the retort. Replace the spirits on the *caput mortuum*, then plunge and extinguish in them some red hot iron laminas, or filings: and, by little and little, the iron will turn into copper.

XX. *Another.*

Dissolve vitriol in common water; pass it through filtering paper, then evaporate the water unto a *pellicula*, and put it in the cellar, for one night, and you will obtain some green crystals. Redden them in the fire, then dissolve them three or four times in distilled vinegar, drying them every time, till these crystals become red. Dissolve them again in the same vinegar and extinguish in it some red hot iron laminas. filings, or any other iron rubbish; they, and every one, will, by these means, turn into a very fine copper.

XXI. *To preserve the brightness of arms.*

Rub them with hart's marrow. Or, else, dissolve some allum powder with the strongest vinegar you can find, (that of *Montpellier* which serves to make their famous verdigrise is the fittest), and rub your arms with it. By these means they keep forever bright and shining.

XXII. *To manage steel so, that it may cut iron as it were lead.*

Draw, by an alembic, the water which will come from a certain quantity of earth-worms; join with this wa-

ter an equal quantity of horſe-radiſh's juice. Then temper, four or five times, in this liquor, your iron kindled red hot. That ſort of ſteel is made uſe of for knives, ſwords, and other inſtruments, with which you may cut iron with as much eaſe as if it were lead.

XXIII. *To ſoften ſteel.*

Take a diſcretionable quantity of garlic, rob them of their coarſeſt peel, then boil them in oil of nuts till reduced into an *unguentum*. Cover well your ſteel all over with that compoſition to the thickneſs of half a crown. When this is done, put your ſteel, thus covered, in the forge, in the live coals, and it will become ſoft. To reſtore it afterwards to the temper, called by artiſts *red cherry colour*, you muſt, after having made it red hot, plunge it in the coldeſt water.

XXIV. *To extract mercury from antimony.*

Take antimony and decrepitate ſalt, of each one pound. Mix them together and put in a retort of two quarts. Set the retort on the bare fire, or on the gradual ſand fire. Let the beak of the retort be in water, and at the bottom of that veſſel, wherein the water is, you will find the running mercury of antimony.

XXV. *A magical mercurial ring.*

Take verdigriſe half a pound, and an equal quantity of copperas. Pulveriſe each of them ſeparately, and put theſe powders into an iron pan which hath never been uſed before for any thing elſe. Boil the whole, for about two minutes, in very ſtrong vinegar. Then throw into the pan half a pound of crude mercury, which you will inceſſantly ſtir with a wooden ſpatula. Begin to boil firſt by a ſlow fire, and never ceaſe to ſtir the whole well for fear of the adheſion of mercury. In proportion as the vinegar ſinks you may add more, not exceeding, however, the quantity of half a pint, or thereabouts. When this has boiled about a couple of hours, the matter will remain in a lump at the bottom of the pan. Let it cool with the ſmall quantity of vinegar which ſhall remain after the ebullition, then throw it into a large pan of cold water. Handle this lump well in that water, in order to purge it from all the *munditiæ*.

Throw

Throw that firſt water away, and put clean water in, and do the ſame again and again, keeping handling the matter well in your waters, till the laſt remains clear as rock water. When your mercury is thus well fixed, put it in a clean piece of linnen to take off the ſuperfluous parts; and what remains well fixed after this ſecond trial, you muſt extend on a ſheet of white paper, on which, having flattened it quickly, and cut as haſtily, for fear it ſhould grow too hard, into ſmall bits of the form and ſize you like, you expoſe it to the dew of one night, from the evening to the morning, and then you will find it as hard as iron.

XXVI. *To melt the aforeſaid mercury.*

Take Alexandrian tuty, and *terra merita*, of each half a pound, ſeparately pulveriſed and mixed afterwards together. Stratify your bits of the above mercury, making the firſt and laſt *ſtrata*, or beds, with the powders and a little thicker than the others. Cover your crucible with another, and lute them ſo well that there ſhould no chink remain, which you will examine well after having dried them in an oven. When perfectly dry, place your crucibles in a gold or black-ſmith's furnace, and ſurround them well with live coals every way, by the ſides, top, and bottom, which you will make blaſting for a quarter of an hour; and puſh by ſtrength of bellows during half an hour, then let them cool gradually in the fire till the next day: when, taking off your crucible, you will find your matter turned into a gold colour. Throw it into a pan of water, and waſh it well till the water remains clear. The whole being granulated, put it in a ſmall crucible with half an ounce of borax, and melt it as you would gold or ſilver, then throw in it an ingot. With this matter you will make your rings in drawing this metal through the wiring bench, or otherwiſe.

XXVII. *The virtue of thoſe rings.*

They ſtop the colds in the head, ſhew the diſorders one may be affected with, particularly in thoſe well-known monthly diſeaſes of women. At ſuch times the ring turns of a dull red colour. They are alſo very uſeful in killing the worms in ſmall children, if you make them boil in a varniſhed new pipkin, with a glaſs (or four ounces) of water, reduced to a third, and drunk faſting.

XXVIII. *A*

XXVIII. *A fixation of copper which will be found to yield six ounces out of eight, on the teſt.*

Take two ounces of fine pewter, which melt in a crucible, adding gradually to it, after it is melted, an equal quantity in weight of flour of ſulphur. When all is calcinated, and while ſtill a little warm, add again to it half an ounce of common purified mercury, ſtirring continually with a ſpatula till the mercury diſappears entirely. There will come a powder, of which if you project one, on four ounces of red copper in fuſion, then ſtir and caſt in ingots, you may obtain the promiſed advantage.

XXIX. *To whiten copper ſo as to make very fine figures with it.*

Take five parts of copper, which you will melt in a crucible, then throw in one part of zinc. As ſoon as the zinc is in it, take it off from the fire, and ſtir the matter a little with an iron rod, then caſt it in the molds of your figures. They will look like ſilver caſted ones.

XXX. *To give the fineſt colour of gold to copper, in order to make ſtatutes, or other works, with it.*

Take one pound of copper, melt it in a crucible, then throw in it one ounce of Alexandrian tuty reduced into a ſubtle powder, and mixed with two ounces of bean-flour. Take care to keep ſtirring this matter, and to guard yourſelf againſt the fumes. After two hours of fuſion, you will take this compoſition off, and waſh it well, and put it again in the crucible with the ſame quantity as before of the ſame powders. When melted, for this ſecond time, you may take it off, and caſt it in the molds you propoſe, and had prepared for it.

XXXI. *To imitate tortoiſe-ſhell on copper.*

Rub copper laminas over with oil of nuts, then dry them over a ſlow fire ſupported, by their extremities, upon ſmall iron bars.

XXXII. *To perform the ſame on horn.*

Make a cold diſſolution of auripigment in filtered lime-water: then, lay ſome of this liquor with a brush on your comb or other horn work. Reiterate this, if

you

you find it has not penetrated enough the first time, and turn it to do the same the other side.

XXXIII. *To soften metals.*

Take saltpetre and camphire equal parts. Dissolve them in a lye made with two parts of oakwood ashes and one of quicklime. Pass this solution through a filtering paper, and vaporise it over a slow fire in a glass vessel. There results a borax which, thrown in metals while in fusion, softens them perfectly.

XXXIV. *To wash brass figures over, with silver.*

Take one ounce of *aquafortis*. Dissolve in it over a moderate fire one drachm of good silver cut small, or granulated. This silver being wholly dissolved, take the vessel off from the fire, and throw in it as much white tartar as is required to absolve all the liquor. The rest is a paste with which you may rub over any work made of copper, and which will give it the white colour of silver.

XXXV. *To operate the transmutation of iron into steel.*

Take beech and willow, burn them together. When in coals, extinguish them, before they are consumed, with water, or rather, with chamber-lye. Pound them well, and sift them through a very fine sieve. Then burn likewise ox horns, and prepare them the same way. Sift well also soot, vine ashes, burnt shoes ashes, and pomegranates' shells' powder, putting aside and separately each drug by itself, and mix them afterwards, when used, in the following proportions.—Coals twelve pounds; horns ten; shoes, vine, soot, and pomegranate, of each equal quantity, three pounds, all well mixed together. To make *one hundred* pounds weight of steel, there is required *one hundred and twenty pounds* weight of good, soft Spanish iron. not streaky: to which, if you give the aforementioned dose of the said powders, prepared as directed, and put to the fire, for the space of forty-eight hours, you will get the best steel which can be had.

XXXVI. *Another receipt for the same.*

1. Take one bushel of beech coals pulverised and sifted; alder's coals, thus prepared, one peck; vine ashes and soot, both well pulverised and sifted, equal parts.

parts, half a peck. Mix well these powders, and stratify your iron bars with them in a crucible well luted; then give a good fire for twenty-four hours.

N. B. Observe that you must take care to use new, and not floted wood, to make the said ashes.

2. If you want to have your steel white, you must add to all the above powders one peck of juniper-wood ashes.

3. If you want it purple, you must make a lexiviation of vine and shoes ashes, soot and garlick, well pounded, equal parts; and a sufficient quantity of water to make the said *bullitorium*, in which you will steep, cold, your iron bars before you cement them.

4. You must proportionate the quantity of wind-holes in each kiln to the quantity of bars, and of crucibles, for which you intend to fit it.

5. The *stratum super stratum* ought to be made one, or, one and an half, inch thick of powder to each bed.—The bars ought to be ranged cross-way one over another; and large crucibles are to be prefered to small ones.—You must take care to have them so well luted, as not to allow the least air to find its way in; for there would result an intire miscarriage of the whole operation; and, besides, your powder would hence lose all its virtue.—Should you likewise let it get air before you make use of it, it would become quite dead and flat. Therefore you are cautioned to keep it always very closely confined, in well-stopped vessels, of whatever kind they may be.—That which comes off from the crucible, after the operation, is not worse for having been thus in use. It wants, therefore, nothing but an additional supply of fresh powder, joined to it, to make up what is lost, or diminished, by the frequent handlings of it, in taking it out, and putting it in, the crucibles again.

6. The kiln ought to be wide by the inferior part, and go narrowly towards the top, which must end in a conical form. By such means, the heat contracted becomes strong, and acts with infinitely more power.—Neither must you neglect to have it so constructed as to be provided with an ash-hole, or a place underneath wherein the ashes may fall; and several openings to let the wind escape.

† *An*

† *An eſtimate of the coſts, and profits, of ſuch an operation in* France.

The thouſand weight of iron, in bars flat on one ſide, coſts about *ſixty livres*. Two thouſands being requiſite, at a time, for one ſingle operation, make *one hundred and twenty livres*, or, *five pounds* ſterling.

Ten crucibles this will employ : *ten livres*.

Powders for the two thouſands ; *forty livres*.

For two men to ſit up, and watch, in order to keep up the fire ; *four livres*.

To prepare the ſteel, after it is out of the crucibles, and render it marketable ; *twenty livres*.

All the expence amounts to *two hundred livres* or *eight pounds eight*, or *ten, ſhillings ſterling*, or thereabout. Iron, thus turned into ſteel, whether white or purple, comes, on computation, to two *ſols*, or one penny, a pound ; which makes *one hundred livres* per *thouſand* weight.—Thus, the two thouſands weight, which may be made in the ſame kiln, every week, come to *two hundred livres*.

If you ſell your ſteel, on the footing of *ſix ſols* per pound, there is, clear profit, *four hundred livres* a week ; which, in a year, would make 20,800 *livres*.—Now, you may, on this calculation, have as many kilns as you pleaſe ; and each kiln may make a kilnful every week.

XXXVII. *To take immediately ruſt from iron.*

You muſt rub your iron with a piece of rag ſteeped into oil of tartar *per deliquium*.

XXXVIII. *To obtain good ſilver from pewter.*

1. Take quick lime made from rock or tranſparent pebbles, and one pound of common ſalt. With thoſe two ingredients make a ſtrong lye which you will evaporate on the fire to the reduction of one third part of what it made before. Next, melt in a crucible two pounds of pewter, to which, after fuſion, you will add one pound of *haematitas*. The whole being well incorporated and melted, throw it in part of your aforeſaid lye : and, when quite cold, melt it again, and throw it again into new lye, repeating the ſame proceſs for ſeven different times, and uſing freſh lye, prepared as above, every time.

2. The

2 The next operation is to take one ounce of ammoniac salt, an equal quantity of borax, eight scruples of auripigment, reduce them into a very fine and subtile powder, and being mixed together, incorporate them into a paste with the whites of two new-laid eggs, and put all together with the pewter, ready prepared as before mentioned, in a crucible. When all is in fusion, continue the fire for one hour; then, take off the crucible. There you will find your silver, fit to stand the test of all the assayers.

XXXIX. *To soften iron.*

Take half an ounce of tartar; two of common salt; and two and a half of verdigrise. Mix all together, and expose it in a porringer to the dew of nine nights running. This will turn into water, in which, when red-hot, you may kill your iron.

XL. *To melt iron so that it will spread under the hammer.*

Take equal quantities of lime, tartar, and alkali salt. Pour over it a sufficient quantity of cow-piss, to make a thick pap with it, which you will set a-drying in the sun, or before the fire. Make an iron red-hot in the fire; then, plunge it in that matter. You may afterwards melt it as you would silver; and, then, work it the same way, when cold.

XLI. *To give iron a temper to cut porphyry.*

Make your iron red-hot, and plunge it in distilled water from nettles, acanthus, and *pilosella*, (or mouse-ears); or in the very juice pounded out from these plants.

XLII. *To soften all sorts of metals.*

Take sublimate mercury, euphorbium, borax, and ammoniac salt, of each equal parts pulverised. Project some of that powder over any metal when in a state of fusion, and you will obtain the desired effect of making it soft.

XLIII. *To soften a sophistic metal.*

Take black soap and common salt, of each two ounces; human excrements dried and pulverised, four ounces; rock alum an equal quantity, and nitre salt, half an ounce. Incorporate all together in a pan, over the fire,

fire, with bullock's gall, keeping ſtirring with a ſpatula, till you feel no longer with it any ſaline particle. Then take off the pan from the fire, and let the compoſition cool. Of this you may throw ſome into the crucible in which your metal is in fuſion.

XLIV. *A good temper for arms.*

Take tythimalus, or ſpurge; roots of wild horſe-radiſh, bryonia, and purſlain, of each equal quantities. Pound all together, ſo that you may get at leaſt one pound of juice. Add to this one pound of red-haired child's water; ſaltpetre, alkaline, gem and ammoniac ſalts, of each one drachm. When you have mixed all well together in a glaſs veſſel perfectly cloſed and ſtopped, bury it in the cellar, and let it there lie for twenty days. Then bring it up again, and put it in a retort, to which you will adapt and lute well its receiver, and begin to diſtil by a gradual fire. Now, when you want to get arms of a good temper, you have only to plunge them in this diſtilled liquor, after having previouſly made them red hot in the fire.

XLV. *Another very hard temper.*

Take nettles' juice, bullock's gall, child's water, or ſtrong vinegar, and a little ſalt. Incorporate well all this together, and plunge any red hot iron in it.

XLVI. *To melt iron and make it ſoft.*

Take two pounds of auripigment, and four of oil of tartar. Make the auripigment ſoak up all the oil of tartar, and dry it up afterwards over a ſoft fire. Then put ſmall bits of iron in a crucible; and, when very red, throw by little at a time about half a pound of that auripigment prepared as before; and you will find your iron ſoft and white.

XLVII. *To whiten iron like ſilver.*

Melt iron filings in a crucible, along with realgar, or red arſenic. Then take one ounce of that matter and one of copper; melt all together, and put it in a coppel. It will give you one ounce of good ſilver.

XLVIII. *To*

XLVIII. *To render iron brittle, so as to pound like glass.*

Take the distilled water from rock alum, plunge in it seven different times your pieces of iron, or steel, beaten very thin, and made red hot every time. This operation will render them so brittle, that you may pound them in a mortar, afterwards, as you could glass.

XLIX. *Ingredients which serve to the melting of iron.*

Iron is to be melted with any of the following ingredients; *viz.* pewter, lead, marcasite, magnesia, auripigment, antimony, crown-glass, sulphur, ammoniac salt, citrine-mirobolans, green, or fresh, pomegranate rinds, *&c. &c.*

L. *To melt or calcinate the blade of a sword without hurting the scabbard.*

You must drop into the scabbard of the sword some arsenic in powder, and squeeze over it some part of the juice of a lemon. Then replace the sword into its scabbard. In a quarter of an hour afterwards, or little more, you will see what a surprising effect this will have.

LI. *A spirit which will dissolve all sorts of stones, without excepting the most hard.*

Take rye-flour and make small balls with it, which you will dry; then put them into a retort well luted, and place it over a gradual fire to draw the spirits by distillation. If in the spiritous liquor, which will come from this operation, you put any stone whatever, it will dissolve.

LII. *To refine pewter.*

Take fine pewter, and put it into a crucible. When melted, project over it, at different times, some nitre, till it comes to a perfect calcination. Repeat this three different times, pounding the matter into powder, which you will mix with charcoal's dust. Then, being thus melted for the third time, it will resume its former substance of pewter, with this difference, that it will be refined to an infinitely superior degree.

LIII. *To fix mercury.*

Take verdigrise in powder, which you will put in a crucible. Make a hole in that powder, and place in it a

knot

knot of mercury previously impregnated with white of eggs' water. Cover this knot over with borax, and add again over this some more verdigrise and pounded glass, one or two fingers deep. Lute well the lid of the crucible, and give a pretty smart fire, though gradually, and not at once, for the space of two hours.

LIV. *To extract mercury from lead.*

Take lead and beat it into sheets, or laminas, very fine. Put these in a glass vessel with common salts a double quantity of the lead. Cover this well, and bury it under ground for nine days at least. After that time, if you open the vessel again, you will find your lead turned all into running mercury, or quicksilver, at the bottom of it.

LV. *The composition of cast mirrors and cylinders.*

Take one pound and a half of red copper; eight ounces of refined pewter; one and a half of stellated mars-regulus, otherwise regulus of antimony; half an ounce of bismuth; one and an half of nitre, and a discretionable quantity (that is to say as much as you please) of silver.

LVI. *The true composition of metallic mirrors, or looking-glasses, used among the ancients.*

1. Take one pound of decapitated, or well purified, copper, which you will melt; then throw over it three pounds of refined pewter. As soon as they shall be both in good fusion, add six ounces of calcined red tartar, two of arsenic, half an ounce of saltpetre, and two drachms of alum. Leave all this in fusion together for the space of three, or four, hours, that all the salts may well evaporate, then you will cast this composition in the flat sand mould prepared for it.

2. To give these mirrors the requisite polish, you proceed as follows. Begin first by taking the coarsest part away with the wheel over a grinding-stone, after the same method as the pewterers and braziers do, and then you smoothen them with water till they are sufficiently polished by attrition. The second step is to take the mirror from that wheel, and put it on the wooden one covered with leather, after having rubbed it well with emery in order to give it a fine polish, and

eat

eat off the ſcratches which may have happened to it on the firſt wheel. Then you muſt take it again from this wheel and put it on another of the ſame kind, covered likewiſe with leather, after having previouſly rubbed your mirror with prepared blood-ſtone, and waſhing it afterwards with magiſter of pewter. Take notice that you are to make your mirrors obſerve, on both theſe laſt leathered wheels, the ſame oblique direction in turning them, and continue ſo long till the mirror has acquired a ſufficient fineneſs and brightneſs.

Convex and ardent mirrors are rubbed and poliſhed in the ſame manner.

LVII. *To make convex and ardent mirrors.*

1. Take one pound of copper in laminas. Cut them in ſmall pieces to get them into a crucible, and impregnate them with oil of tartar. Then take a quarter of a pound of white arſenic in powder, with which you will ſtratify your laminas, putting bed upon bed till the crucible is full. Cover this crucible with a lid of the ſame earth; lute it well and ſet it to dry. When done, plunge it to the lid in the ſand, and give it a gradual fire, till it is ſtrong enough to evaporate the oil. During that time the oil prepares the copper, in detaining the arſenic and making it paſs into it with the ſame facility as oil paſſes through leather.—You may, if you chuſe, place your crucible in the furnace on the bare fire; but then you muſt manage the fire gradually till the oil is quite evaporated. This being done, let the crucible cool, and break it; you will find your copper variegated with ſeveral colours, and it would be ſtill more ſo, if, inſtead of arſenic, you had uſed auripigment.

2. Take of this copper one part, and two of braſs. Melt firſt the braſs on a blaſting fire; then throw in your prepared copper. When they ſhall have been in good fuſion a pretty good while, throw this metal into a pan full of lukewarm water, over which you ſhall have placed a birch-broom, to force your metal to granulate in falling through its twigs into the water. By ſuch precaution your metal will be ſo hard as to reſiſt the file; will not be brittle; and acquire the ſame qualities as

ſteel,

steel, instead of which you may even employ it, on many occasions, for various sorts of works.

3. Now take of this hardened metal three parts; of the best Cornwall pewter, and perfectly free from lead, one part. Melt first the metal, as we said before, on a blasting fire, then put your pewter to it; and, when both are well melted together, you will throw this composition in the convex mould to make the concave, and in the concave to make the convex mirrors. This composition is the best which can be employed for the manufacturing of these sorts of mirrors. It is white, hard, never brittle, and susceptible of receiving the highest and most finished polish.

LVIII. *To give tools such a temper, as will enable them to saw marble.*

Make the tool red hot in the fire; and, when red cherry-colour, take it off from the fire, rub it with a piece of candle, and steep it immediately in good strong vinegar, in which you shall have diluted some foot.

LIX. *To soften iron, and harden it afterwards more than it was before.*

1. Make a little chink lengthways in an iron bar, in which you will pour melted lead. Then make it evaporate by a strong fire, as that for copelling. Renew this operation four or five times, and the bar will become very soft. You harden it afterwards in steeping it, when red hot, in mere forge water; and it will be of so good a temper as to be fit for lancets, razors, and knives, with which you will be able to cut other iron without its splitting or denting.

2. It has been found by experience, that an armour can never be good proof against fire-arms, if it has not first been softened with oils, gums, wax, and other incerative things, and afterwards hardened by steeping them several times over in binding waters.

LX. *To operate the transmutation of iron into damask-steel.*

You must first purge it of its usual brittleness; and, after having reduced it into filings, make it red hot in a crucible; steep it several times in oil of olives, in which you shall have before thrown several times melted lead.

Take care to cover the veſſel in which the oil is contained, every time you throw your ſteel into it, for fear the oil ſhould catch fire.

LXI. *To guard iron againſt ruſting.*

Warm your iron till you can no more touch it without burning yourſelf. Then rub it with new and clean white wax. Put it again to the fire, till it has ſoaked in the wax. When done, rub it over with a piece of ſerge, and this iron will never ruſt.

LXII. *To cut pebbles with eaſe.*

Boil it a good while in ſome mutton-ſuet; and, then, you will cut it very eaſily.

LXIII. *To whiten copper.*

Take auripigment and eggs' ſhells calcined, equal quantities. Put all together in a pot covered with another having a little hole on the top. Give it firſt the wheel-fire for three hours. Then increaſe the fire, and, what ſhall have been ſublimed remix with the *fæces* again. Sublime anew, and mix again the *fæces* and the flours together. Then, for the third time, there will be no more ſublimation; only the flours will ſwim over the *fæces*. Now take arſenic of one ſingle ſublimation, and crude tartar, of each equal parts well mixed together, and ſtratify with this mixed powder ſome very thin copper laminas. Then puſh the fire with violence to the degree of fuſion, and granulate it in water, which you are to put in great agitation for a good while before you throw the matter into it, in order to prevent thereby your matter from ſparkling when you throw it. In reiterating this operation on the ſame metal, you will render your copper as beautiful as ſilver.

LXIV. *A projection on copper.*

1. Take fine pewter two ounces, which you will melt in a crucible. When melted, throw in it by little at a time the ſame weight of flour of brimſtone. Stir every time with a rod, till you ſee both your pewter and ſulphur well calcined. Then take the crucible out of the fire, and throw in half an ounce of crude mercury. Let it cool and pulveriſe this.

2. Now

2 Now melt four ounces of molten copper. When in good fusion project on it, by degrees, one ounce of the above powder, stirring carefully, while you do it, with a stick. Leave it thus in fusion for a little while, and then you may use it for making all sorts of plates. It is so beautiful, that, if you test it on the coppel with lead, it will stand it perfectly.

LXV. *A receipt for the preparation of emery.*

1. Calcine eastern, or Spanish emery, three, or four, times in the fire; then let it cool. Pound it and make *strata super strata* of it, with double the quantity of sulphur-vivum in powder. Leave this crucible in the furnace with a strong fire during three or four hours. Repeat this process four different times over, then reduce your emery into an impalpable powder. Put it next into a matrass, pour over it regal water, that it swim over by three fingers deep. Put this in digestion for eight hours. Pour off by inclination your regal water impregnated with the dye. Put new water on your matter, and set it on digesting again for eight other hours, as the former. Then take your thus tinged waters, which you will mix and put in a retort. Distil most part of it, till you see that what remains in the retort is yellow. This is the true oil of emery, in which you will put the bigness of a filbert of camphire.

2. Exsulphurate in a crucible, on a good fire, and during two hours, what quantity you please of arsenic. Then take two ounces of the aforesaid oil of emery, one of your exsulphurated arsenic, an equal quantity of salt of tartar drawn with distilled vinegar, two of sublimate, and two of silver; which you will have dissolved in an *aquafortis* made with nitre and vitriol. Put all together in a matrass so large that the composition should occupy no more than a third part of it, and of which you shall have cut the neck off, to obtain a more easy evaporation of the compounds from it. Put this matrass in the sand as high as the matter, and give it a moderate fire for two hours, then a strong one for six, after which you will let the fire go out of itself. When done, you will find your matter in a stone in the matrass. Take it out and pound it into powder. One ounce of this pow-

der,

der, projected upon another ounce of salt in fusion, if you keep it a little while in that state, and throw it afterwards into oil of olives, will increase your gold by a third of its primary quantity and rather more: And you may thus increase it again and again by repeating the same operation.

LXVI. *A factitious* amiant; *or the way to make an incombustible cloth.*

Take rotten oak-wood which you will calcine into ashes, and mix with an equal quantity of pearl-ashes. Boil all together in ten times its weight of water. When this has boiled one hour, add as much water to it as there may have been evaporated, and boil now in it a large stick of *alumen plumosum*, during one hour. Take off the vessel from the fire, and carry it into the cellar. In a month's time you will find your alum as soft as flax. Spin it, and get it weaved into a cloth. The fire will never have any power over it. On the contrary, the best way to wash it is to throw it on red hot coals; and, after having there let it burn throughout, take it off, and you will find it perfectly clean.

LXVII. *To render tartar fusible and penetrating.*

1. Stratify cakes of white tartar with vine branches. When done set them on fire by the top, and when arrived at the bottom your tartar will be calcined.

2. Dissolve this calcined tartar in *aquavitæ*, then pass it through the filtring paper, and next evaporate the brandy. What shall remain is the salt of tartar, which you must find to be as white as snow. Pour over it the best and the truest French spirit of wine, so that it should exceed over the salt the thickness of an inch. Set it on fire. As soon as your spirit of wine shall be all consumed, your salt of tartar will be fusible and penetrating.

3. Now should you make any iron red hot, and project on it a little of that salt, it will penetrate it through and through, and leave after it a vestige as white as silver in the place where it touched.

LXVIII. *To extract mercury from any metal.*

1. Dissolve lead, antimony, or any other metal, in good common *aquafortis*. When that water shall have dissolved

diſſolved as much of it as it can, pour it out by inclination, and on what ſhall not yet be quite diſſolved, but corroded only in a white powder, pour ſome hot water. Shake then the matraſs in which the metal is, and you will find that the water will finiſh to diſſolve what the *aquafortis* could not. Next to this paſs it through a filtring paper; and, what you will find not able to paſs, diſſolve it now with ſome freſh *aquafortis*, or only water, if it ſo appear to you that this may do. Continue thus the ſame diſſoluting proceſs, till you have obtained a perfect diſſolution of all the powder, and you have made it paſs through the filtring paper. Now take all your ſeveral diſſolutions, both thoſe made with hot water and thoſe made with *aquafortis*, and mix them all together. Make a precipitation of that diſſolution to the bottom of the veſſel in form of white curds, by means of a water impregnated with ſalt. Edulcorate this twice, with cold common water, and once with ſome a little warm, then dry it.

2. Take one ounce of that diſſolution, thus edulcorated and exſiccated into powder; half an ounce of ammoniac ſalt ſublimed over common ſalt. Grind all together on a marble ſtone with a mullar for a long while, that it may be well incorporated, as the painters do their colours; and, to ſucceed better in that incorporation, impregnate it with diſtilled vinegar. Now put all this into a pan, and pour cold water over it, ſo that it ſhould ſwim over the matter, ſtir it well twice a day with a ſtick, for three whole weeks. Then take quick lime, which you will ſlack with the ſwimming liquor which covers your matter; and, with equal quantities of the powder which lies under it, and the ſlacked lime, make ſmall bullets, which you will put into a retort well luted, and puſh it on with a great fire. You will ſoon ſee the mercury going into the receiver, which you muſt have had the precaution of filling with water, and under which, at the bottom, you will find it.

3. The ſame proceſs carefully attended to, may procure you mercury from all the metals and minerals without exception.

LXIX. *To dye in gold silver medals, or laminas, through and through.*

1. This curious operation is performed by means of the admirable salt of *Glauber*, which is made with nitre and vitriol oil, in the following manner.——Take what quantity you please of nitre salt, pour over it a sufficient quantity of oil of vitriol, to have it swim over. When the ebullitions arising from that mixture shall be ended, distil to dryness; there remains a white salt known under the name of salt of *Glauber*.

2. Dissolve in what quantity of warm water you think proper, or be in need of, a sufficient quantity of that salt as may saturate it, which you know when you see the water can dissolve no more of it. In this dissolution put a drachm of calx, or magister, of gold. Then put in digestion in it silver laminas cut small and thin, and let them so for twenty-four hours over a very gentle fire. At the end of that term you will find them thoroughly dyed gold colour, inside and outside.

LXX. *To refine pewter.*

Take fine pewter, melt it in a crucible. When done, project over it at several times some nitre till you see it calcined. Then pound it into powder, and mix it with an equal quantity of charcoal pulverised very fine. If, in this condition, you melt it again, it will resume its form of pewter, only refined in a much superior degree.

LXXI. *To make a perpetual motion.*

Take *aquafortis*, in which you will throw some steel-filings well dried. Leave this mixture to lay for six or eight hours. Then pour out the *aquafortis* in another bottle, in which you will throw a small loadstone of good quality, and stop it well that no air get in. You will observe a perpetual motion.

LXXII. *A secret fire.*

Have a barrel open by one end, and pierced with a dozen of holes on the other. Put in it three or four bushels of oat straw cut very fine, as that which is given to horses. Get next half a bushel of barley, which shall have soaked for three days in lime water, and drained in

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a sheercloth of all the water which can run out of it. place this wet barley in a lump over the oats' straw, then cover it with other similar cut straw, and let it rest till the time that, when you thrust your hand in it, you feel it warm. This heat you may keep up by throwing, with a gardner's watering-pot, about half a pint of water every other day.

LXXIII. *An oil, one ounce of which will last longer than one pound of any other.*

Take fresh butter, quick lime, crude tartar, and common salt, of each equal parts, which you pound and mix well all together. Saturate it with good brandy, and distil it in a retort over a graduated fire, after having adapted the receiver, and luted well the joints.

LXXIV. *To make a coppel with ashes.*

Take equal parts of the ashes resulting from vine-branches, mutton-bones, and harts' horns burnt and calcined. Moisten them with a little common water, then press them very hard in a mould called *Coppel*. Then take ashes from the jaws and teeth of a jack, which you put over the other ashes to the thickness of a crown piece, pounding well these also over the others as hard as you can. These last ashes serve to set off clean the grain of the metals you are testing on them. The harts-horn ashes serve to bind, or unite, those of vine-branches and mutton-bones together, and to draw down at the same time the lead. You must use eight times as much lead as the composition, you want to test by the *coppel*, weighs.

LXXV. *To solder iron, or any other metal, without fire.*

1. Take one ounce of ammoniac, and one of common salts; an equal quantity of calcined tartar, and as much of bell-metal, with three ounces of antimony. Pound well all together and sift it. Put this into a piece of linen, and inclose it well all round with fullers' earth, about one inch thick. Let it dry, then put it between two crucibles over a slow fire to get heat by degrees. Push on the fire till the lump contained in the crucibles become quite red hot, and melt all together. Then let the vessels, and the whole, cool gradually and pound it into powder.

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2. When you want to solder any thing, put the two pieces you want to join on a table, approaching their extremities as near as you can one to another. Make a cruft of fullers' earth fo, that holding to each piece, and paffing under the joint, it fhould be open over it on the top. Then throw fome of your powder between and over the joint. Have again fome borax, which put into hot wine till this is confumed, and with a feather rub your powder at the place of the joint; you will fee it immediately boiling. As foon as the boiling ftops, the confolidation is made. If there be any roughnefs you muft fmoothen it by rubbing with a grinding-ftone, for the file will have no power over it.

LXXVI. *To folder with fire.*

Make a paffe with pulverifed chalk and gum-water, which you will put round the two broken pieces placed on a table, and prepared as before mentioned in the preceding receipt. The only difference is, that you are to rub over the two united extremities with melted foap; and, after having thrown fome of the above powder at the place of the joint, you are to hold a kindled piece of charcoal over it. This will immediately fet the matter in fufion, which is no fooner done but you may take off the paffe, and you will find it confolidated.

LXXVII. *To make Borax.*

Take two ounces of rock-alum; dilute it and mix it with two ounces of alkaline falt which is ufed in making of glafs. Put all into a pewter pot, and fet it a-doing, for the fpace of half an hour, over a gentle fire; then take it out of the water. Take next two ounces of gem falt in powder, as much of alkaline falt, two pounds of virgin honey, and one of cow-milk. Mix well all together, and fet it in the fun for three days. Then the *borax* is done.

LXXVIII. *To render iron as white, and beautiful, as filver.*

Take ammoniac falt in powder, and mix it with an equal quantity of quick lime. Put then all together into cold water, and mix well. When done, any iron piece, which you fhall have made red hot, will, if you fteep it in that prepared water, become as white as filver.

LXXIX. *To*

LXXIX. *To calcine pewter, and render it as white, and as hard, as silver.*

Melt well your pewter in a crucible, so that it may be very fine and clear. Pour it afterwards into a very strong vinegar, then into mercurial water. Repeat that operation as many times as you please, you will each time give it an additional degree of hardness and whiteness, drawing near to silver; so much that it will, at last, be very difficult to distinguish it from silver itself.

LXXX. *Another to the same purpose.*

Make again a good lye with vine-branch ashes and vinegar. Throw in it your pewter when in fusion. Repeat this, seven different times.—Have next some new goat's milk in which you shall have added some white arsenic in powder. Melt your pewter again; then throw it in this preparation. Repeat twelve times the same; and the pewter will become as hard and as white as silver.

LXXXI. *To whiten brass.*

1. Take rosin and saltpetre, equal quantities. Pound all in a mortar, and reduce it into an impalpable powder. Put this into an earthen pan made red hot, and thus burn the matter. As soon as done, you must wash and dry it; then grind it again well into an impalpable powder as before, with the addition of an equal quantity of auripigment. Then put all this into a crucible, cover it with another well luted and having a little hole in the top, which you will stop by laying only a medal on it. When calcined take what you will find clear in the bottom, not what will have sublimed on the top. Make a very fine powder of this matter; and, with *one* single ounce of that powder, you will be able to whiten two pounds of brass, in proceeding about it as follows.

2. Melt first your brass as usual; and, when in good fusion cast it into very good vinegar; an operation which you must repeat three times. Then, when you melt it for the fourth time, you are to project on it, as we said before, *one* ounce only (if you have two pounds of brass) of the said powder, which will render your brass as white as silver.—*N. B.* To melt the brass with more facility there are some who throw in the crucible a certain discretionable quantity of mice-dung; and I recommend

to do the same. It will be found of no small service, in hastening the fusion of that metal.

LXXXII. *An other method.*

Brass, copper, iron or steel may also be easily whitened by means of the butter from Cornwall tin, or pewter, prepared with sublimate, proceeding as follows.

Take Cornwall pewter, about one pound; add to it half that quantity of sublimate. Set it on a strong fire, and sublime. The first water which sublimes is not good, throw it away. The second is good, which you know by its white colour. Now, if you make a piece of copper, brass, steel, or iron, it does not signify which, red hot, and steep it in that water, it will become as white as silver.

LXXXIII. *To extract gold from silver.*

1. Melt, whatever quantity you please, of lead, in a crucible, over a fire of clear and bright live-coals. Have at the same time in fusion an equal quantity of sulphur. Then take your first crucible, in which the lead is melted, off from the fire; and, before the lead shall congeal, throw in the same quantity in weight of quick silver. Stir and mix well this with a stick. When this is done, pour now your sulphur, from the other crucible, over the mixture of lead and quicksilver you have just made, & which coagulates, continually stirring carefully the matter with a spatula, for fear the sulphur should blaze and be consumed before it is all poured in. When the whole is come quite cold, grind it on a marble table with a mullar. Then put all again into a crucible over the fire, and leave it in fusion till all the sulphur is burnt out, and the matter be fluid enough to be cast in an ingot. This will look like the regulus of melted antimony. It will have even its brittleness.

2. Reduce now this composition into powder; and, with an equal quantity in weight of it and of silver laminas, make *strata super strata* of them, alternately, in a crucible beginning and ending always with the powder. Then, over the last bed, put about half an inch thick of Venetian glass, or crystal, reduced into an impalpable powder. Observe however that the crucible should not be filled so near the brim as to let the glass boil over.

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Make a fire ſtrong enough to melt both the matters and the glaſs, and ſet them thus in fuſion all together for a good hour at leaſt. Then take off, and let cool, your regulus, in breaking your crucible, make a coppel, or teſt, in which you will put lead in fuſion, till it is as fluid as it can be. Throw in your regulus to purify it by that teſt in the ſame manner as ſilver-ſmiths do.—When your ſilver ſhall be fallen to the bottom very pure, put it in laminas, or granulate it; then put it to diſſolve in *aqua fortis*. You will ſee ſome ſmall particles precipitating from it, in the form of black powder. It is fine gold. Waſh theſe in warm water; then put them in fuſion, in a crucible, and you will have very true, and good pieces of gold, fit for any of the chymical phyſics, and capable to ſtand any teſt whatever you may put it to.

CHAP. III.

SECRETS for the compoſition of VARNISHES, *&c.*

I. *A gold varniſh.*

TAKE *karabe* or amber, eight ounces, and two of gum-lac. Melt firſt the karabe, in a varniſhed earthen pot, or in the retort of an alembic, over a very ſtrong fire. When this is melted, throw in the gum-lac, and let this melt in the ſame manner. Then take ſome of the fire off, and let it cool; obſerving with a ſtick, whether the matter has got all its fluidity. Mix in it ſix, or eight, ounces of turpentine oil. Keep ſtirring, with a ſtick, in order to incorporate well this oil with the reſt. Add alſo a ſpoonful of lintſeed oil, prepared with *hepatica*-aloes, to the conſiſtence of a balm: which, in order to thin, and reduce it to the thickneſs of a ſyrup, you mix with a ſufficient quantity of oil of turpentine, tinged with *rocou*.

II. *How to prepare the lintſeed oil with the* hepatica-*aloes, for the above purpoſe.*

You prepare the lintſeed oil with *hepatica*-aloes, by mixing four ounces of this in powder, with one pound

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of the said oil, which you do over the fire, till it has acquired the consistence of a very thick syrup, and you see your oil beginning to scum, and to swell much.—Then pass it through a piece of linen, let it cool, and bottle it, to keep for the above-mentioned use.

III. *How to draw the tincture of* rocou *used in the composition of the above varnish.*

In order to draw the tincture of *rocou*, put four ounces of it in oil of turpentine. Set this over a gentle fire, in the retort of an alembic; and, as soon as the oil begins to boil, take it off from the fire: stir well with a stick, and filter it through a paper, to use it as directed before.

IV. *A varnish for iceing.*

Concoct some turpentine with water, and white wine of brandy. When concocted, dissolve it in wine and oil of turpentine.

V. *An excellent varnish.*

Take what quantity you please of verdigrise, grind it with vinegar, put it in a piece of dough, as you would an apple to make a dumpling. Bake it in an oven as bread; then cut open your dumpling, and get the verdigrise out of it. Mix it with wine, and use it. Lay over it a coat of four ounces of gum arabic; then polish as usual. You will find it will answer your expectation, and be a very fine varnish.

VI. *Another, as good.*

Put, in a glass bottle, one pound of white mastich. Pour over what quantity of oil may be requisite to cover all the mastich. Place the bottle over the coals, or very hot ashes. The mastich will melt. Take the bottle off from the fire, and shake it well, to see that the whole be perfectly dissolved. This varnish is excessively good to lay over prints, statues, columns, wood, &c.

VII. *A red varnish.*

1. Take three ounces of gum-lac; half an ounce of sandarak; as much of mastich in drop, and a pint of true French spirit of wine. Put all in a matrass, which you must take care to lute well with potter's clay, and stop with paper. Have a large iron kettle, two parts of which shall be filled with sand. Place the kettle over the

make

the coals, and lay the matrafs on the fand. Get the compofition to boil in that fituation for three hours. Strain it through a fheercloth; bottle and ftop it well, and keep it for ufe.

2. To make this varnifh red, you put one ounce of vermilion to fix of the faid varnifh. But to dilute the vermilion, you muft begin by pouring, firft, fome oil of afpic over it, and then the fix ounces of varnifh, which will take near a quarter of an hour to mix well together.

3. Obferve that the wood, on which you want to lay it, has been firft well polifhed. Rub it again, befides, with a pounce ftone and vinegar, that all the pores may be well filled, and fhould appear no more. Then lay, with a brufh, firft a coat of fimple varnifh, without vermilion. Let this dry for three hours. Put on next your fecond coat, of that which is prepared with the vermilion; then a third and a fourth, according as you want it of a more, or lefs, deep red, and allowing a diftance of three hours time between each coat of varnifh, to let them dry.

4 If the laft coat of varnifh, after being dry, become rough, rub it with fhavegrafs dipped in oil of olive. After which rub it again with a cloth, till it become bright. Over this, when done, lay another coat of *pure* varnifh, like the firft. And this coat, as well as all the others, muft be left to dry, at leaft three hours.

5. As for the black and venturine, you muft firft lay a coat of varnifh on the wood; then, while freth, fieve the venturine over it, and let all dry for three hours. When dry, you lay one, two, three, or more, coats of varnifh, according to your judgement or liking, and allowing always three hours to dry between each coat. Then polifh, and give the final coat after.

VIII. *A black varnifh.*

1. Take gum-lac, four ounces: fandarak and black rofin, equal quantities, one ounce of each. Pulverife all feparately, and keep them diftinct, to proceed afterwards in their mixture according to the following directions. Diffolve the rofin over the fire in a fufficient quantity of fpirit of wine; then add the fandarak to it. As foon as this is alfo diffolved, add the powder of gum-lac, and ftir

well till all is well melted together. Strain it, while warm, through a cloth. If any thing remain in the linen afterwards, add some more spirit of wine to it to dissolve it as before; and strain it again after like the other. Such is the first preparation of this varnish.

2. The black colour is given to it by means of *two drachms* only of ivory black to every *two ounces* of it.

IX. *How to make a good ivory-black for the above purpose.*

Burn any quantity of ivory you please, in the fire, till it is black. Put it into powder on a stone of porphyry. Add some water to it, and make a paste, which you let dry. Then grind it again, as before, with spirit of wine.

X. *A varnish for floors.*

Put a little petroly or rock-oil with varnish and turpentine, and stir well. Lay it on your floors with an old hair broom, after having mixed in it the colour you want them to be.

XI. *A varnish, from Flanders.*

Take æthereal oil of turpentine, and Venice turpentine, equal parts. Mix them over a moderate fire, and use this boiling.

XII. *A varnish to lay on canvas sashes.*

Take fine and clear turpentine, four ounces; oil of nuts, two. Melt all together over a fire; and when it begins to boil, scum it, and use it hot with a brush.

XIII. *A varnish of shell-lac, for miniatures and other pictures.*

1. Take spirit of wine, one pound; picked shell-lac, five ounces; sandarak, two and a half; white karabe and mastich, equal parts, two drachms of each.

2. First boil and skim the shell-lac and sandarak together, to have them the whiter. Then add the mastich and karabe to that, and put all in a matrass over a sand fire, to digest and concoct together by a gentle heat.

XIV. *Another varnish for pictures.*

Take four ounces of gum arabic, the clearest and whitest you can find. Put it to infuse in a pound of water, over ember ashes, for one night. Strain it in the morning through a cloth, after having added to it the

bulk

bulk of a nut of Narbonne-honey, and half that quantity of sugar candy. It is not to be used with a brush.

XV. *Another sort.*

Take *aquavitæ*, sugar-candy, and whites of eggs, a reasonable quantity of each. Beat all well together to a froth. Underneath is a liquor: that is your varnish. You may lay it, with a soft brush, on any sort of picture.

XVI. *The Chinese varnish.*

1. Take pulverised and sifted sealing wax, two ounces. Put it in a matrass with four ounces of turpentine oil. Give a gentle fire, that all may melt. If the wax be red, you need add nothing but the oil. If black, some lamp-black is requisite to be added still. And, with this first composition, you lay on the first coat.

2. Next to this have aloes and karabe, of each two ounces. Dissolve this in a varnished pipkin, along with twelve ounces of lintseed oil, till all is well incorporated. There will fall a ground to the bottom, over which will swim a very fine and transparent liquor. Of this you are to make your second coat of varnish, laying it over the other after it is dry.

XVII. *How to imitate a black jasper, or variegated black marble.*

Take *sulphur-vivum*, quick lime, *aquafortis*, and the green rind of walnuts, equal quantities, one ounce of each. Dilute all together; then lay it with a brush on what you want to be jaspered, whether a column, a table, or any thing else. This done, put your table or column, &c. thus blackened, in a dunghill, for the space of twelve days, and then take it out again. You will find it well veined and variegated. To give it a fine gloss afterwards, you rub it with a varnish composed as prescribed hereafter. *See* Art. xix.

XVIII. *Another way.*

Make a large ball, with the drugs prescribed in the above receipt, to compose your black. Lay it for a week in a dunghill. When, by that means, it is well variegated, rub your intended piece of furniture with it. This being thus variegated, you lay on it the following varnish, to give it a fine lustre.

XIX. *An*

XIX. *An excellent varnish to give a fine gloss to the above-mentioned jasper, or variegated black marble.*

Take oil of spikenard, three ounces; sandarak, well picked and clean, two. Have a new earthen pot well glazed. Set it before the fire, a-warming, without any thing in it. When hot, throw in it one half of the sandarak, and one half of the oil. Stir well, lest it should burn, or stick to the pot. When it is nearly melted, throw in the remainder of the oil and sandarak. When all is well dissolved and mixed, add a piece of camphire, to take away the bad smell of this composition, and let it dissolve; then bottle and stop it for use. Warm it every time before you lay it on, for it requires to be used hot.

XX. *A varnish which dries in two hours time.*

Melt four ounces of yellow amber, in a new earthen pan, over kindled coals. Take care, in that operation, that the fire should but just reach, and touch, the bottom of the pan, and none should rise along the sides. Never cease to stir, from the moment it is melted, with a deal stick, and add, directly, one ounce of sealing-wax. As soon as this is also melted, add again one spoonful, or half an ounce, of lintseed oil, previously thickened with a little gold litherage; then take it off from the fire, and cease not to stir as before. When the matter begins to be a little cold, then is the time of adding what quantity of turpentine oil you may find necessary to make a true varnish of it.

XXI. *A varnish for copperplate prints.*

Prepare water with some isinglass. Lay, with a very soft brush, a coat of this on the print. Next to this, lay another of the following varnish.—True French spirit of wine, half-a-pound; gum-elemi, two drachms; and sandarak, three.

XXII. *An admirable varnish.*

Take white mastich and lintseed oils, what quantity you please; a little turpentine, pounded glass, burnt verdigrise, and pounded amber. Boil, and melt, all together in a new earthen pot. When done, you will find it to be an admirable sort of varnish.

XXIII. *A varnish fit to lay on all sorts of colours.*

Take one ounce of white amber; half an ounce of spirit

ſpirit of turpentine; four ounces of rectified ſpirit of wine (the true French ſort); one drachm of maſtich, and as much of juniper gum. Put all together to infuſe for eight days. Evaporate two parts of it over a gentle fire. What remains is a varniſh fit for laying on all ſorts of colours, and which will hurt, ſpoil, or damage none.

XXIV. *A varniſh known under the appellation of* Beaume-blanc, *or, white-balm.*

Take ſpirit of wine, four ounces; gum-lac, half an ounce; ſandarak, two drachms; maſtich, one. Pulveriſe the ingredients, and put them, with the ſpirit of wine, in a ſquare bottle large enough to be but half full after the whole is in it. Diſſolve this over a ſlow fire, and take care the bottle ſhould be well ſtopped firſt with a cork, and beſides with wax and leather.

XXV. *A varniſh to be uſed on plaiſter, and any other ſort of materials.*

To the varniſh of copal and ſpirit of wine, only add ſome calcined talk.

XXVI. *An excellent varniſh, in which may be put, and diluted, whatever colour you like.—It ſuits, equally well, goldſmiths and limners.*

Take aſpic and turpentine oils, of each one ounce; clean picked ſandarak pulveriſed, four drachms; gum copal, two. The whole being well pulveriſed, put it along with your oils in a matraſs, with the addition of half a pound of ſpirit of wine; and ſet it in a *balneo mariæ*. When the matter is diſſolved, ſtrain and keep it for uſe, in a glaſs bottle well ſtopped.

XXVII. *A Chineſe varniſh ſuitable to all ſorts of colours.*

1. Take one ounce of white amber; one quarter of an ounce of ſandarak; as much of gum copal. Pound well all theſe together, and put them in a matraſs perfectly dry. To every ounce of theſe three drugs, pounded and mixed thus together, put three ounces of ſpirit of wine. Stop well the matraſs with a rag, over which you will put ſome paſte made with flour, and then another rag, well tied over. Boil the varniſh thus, over ember aſhes, till the whole is diſſolved, and this varniſh is done. The method of applying it is as follows.

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2. The piece intended for varnishing being previously well polished, you lay on it the proposed colour or colours, diluted in *aquavitæ* with some isinglass. When these are dry, pass on them two or three coats of this varnish, according to discretion and taste; allowing the proper time between each coat of varnish to dry; and, when dry, you polish it with olive oil and tripoly, then rub the oil off with a rag.

Note. That if you intend this varnish for miniature pictures, you are to make an addition of equal parts of gum copal and white amber.

XXVIII. *Another Chinese varnish, more particularly calculated for miniature painting.*

Take one ounce of white *karabe*, or amber; and one drachm of camphire, which you reduce into a subtile powder, and put in a matrass, with five ounces of spirit of wine. Set it in the sun to infuse, during the hottest days in July and August, and stir it two or three times a-day constantly. After a fortnight's infusing thus, put the matrass, for one hour only, over hot ashes; then pass all through a cloth, and keep it in a bottle well corked.

XXIX. *How to make a red, with varnish, of a much higher hue than coral itself.*

Take Spanish vermilion, grind it on a marble with brandy, and add to it the sixth, or eighth, part of lac.—When done, mix this composition with as much varnish as you may find it requisite to apply.

XXX. *To make it gridelin colour.*

Dilute with your varnish some blue verditure, lake, and whitening.

XXXI. *To make it green.*

Substitute for the above ingredients, German green verditure, pewter in grain, and white lead.

XXXII. *Another way for the same.*

Grind, with water, on a marble stone, the finest orpine you can find, and a little indigo. Let it dry, then pound and mix it with varnish.

XXXIII. *To make it yellow.*

Take some Naples yellow, and mix it well with your varnish; then use it.

XXXIV. *To*

XXXIV. *To make it blue.*

Take ultramarine, lake, and whitening, and proceed as ordered in the other receipts above mentioned, and according to the directions of your judgment, and experience from them.

XXXV. *Another ſort of varniſh.*

Take ſhell-lac, in grains, two ounces; two of ſandarak; black roſin, two drachms; and, ſpirit of wine, one quarter. Diſſolve and prepare the whole as above.

XXXVI. *A clear and tranſparent varniſh fit for all ſorts of colours.*

Take oil of nuts, and a little of the fineſt Venice turpentine. Boil them well together. Add a little brandy to it, and boil it well alſo. Should then the varniſh prove too thick, thin it with an additional quantity of oil. And, to apply it, make uſe of a very ſoft hair bruſh, and lay it carefully over the colours.

XXXVII. *To make ſaſhes with cloth, which will be very tranſparent.*

Take a fine white cloth; the finer you chuſe it, the clearer and more tranſparent the ſaſhes will be. Fix the cloth very tight on a frame. Then make ſome ſtarch with flour of rice, and lay a coat of it, as ſmooth as you can, on your cloth, with a ſtiff bruſh of ſwine's hair. Lay that ſtarch on both ſides of the cloth, and let it dry. When it is perfectly dry, paſs, on both ſides alſo, of the ſaid cloth, thus prepared, the following varniſh, with a ſoft bruſh of ſwine's hair likewiſe, having care to lay it on as equally and ſmoothly as poſſible, and let it dry afterwards.

XXXVIII. *The compoſition of varniſh fit for the above ſaſhes.*

1. Take of the fineſt and whiteſt wax you can find, ſix pounds; of the fineſt and cleareſt Venice turpentine, two; one and a half of the moſt perfect lintſeed oil. Have a new and varniſhed pipkin, larger, at leaſt by one third, than is requiſite to contain all theſe ingredients. Put, firſt, in this pot the lintſeed and turpentine oils together, and ſet it over a ſmall charcoal-fire. When this begins to be a little warm put in the wax, cut in ſmall bits,

bits, and take care to mix all well with a very clean wooden ſtick, till the wax, being thoroughly melted, is alſo well incorporated with the reſt.

2. Now, take the pot off from the fire; and, while this compoſition is ſtill a little warm, give a coat of it on both ſides of the cloth, fixed on the frames, and prepared as before directed, and let it dry in the ſhade.

Note. You may render your ſaſhes ſtill more tranſparent, if, on both ſides of them, you lay a ſmooth and equal coat of the following varniſh, with a ſoft bruſh; then let it dry.

XXXIX. *A fine white varniſh.*

Take one pound of fine Venice turpentine, and as much of ſpirit of turpentine. Put this in a glaſs-matraſs, larger, at leaſt by a third, than is wanted to contain the matter. Stop this matraſs with another ſmaller matraſs, the neck of which is to enter into that of the former. Have care to lute well both necks together with paſte and paper; and, when the luting has acquired a perfect dryneſs, ſet the firſt matraſs on a ſand bath, then ſet the varniſh a-boiling, for near an hour, after which take it off from the fire, and let it cool. When cold, bottle and ſtop it for uſe.

Note. Turpentine, well purified from all its greaſy parts, is the beſt, and fitteſt, to make the varniſh for ſaſhes.

XL. *A curious and eaſy varniſh, to engrave with* aquafortis.

Lay, on a copperplate, as ſmooth and equal a coat as you can, of lintſeed oil. Set the plate on a chaffing-diſh, in which there is a gentle heat of half conſumed charcoal, that the oil may congeal and dry itſelf gently on. When you find it has acquired the conſiſtence of a varniſh, then you may draw with a ſteel point in order to etch your copper, and put on the *aquafortis* afterwards.

XLI. *A varniſh to prevent the rays of the ſun from paſſing through the panes of window-glaſſes.*

Pound gum adragant into powder; and put it to diſſolve, for twenty-four hours, in whites of eggs well beaten. Lay a coat of this on the panes of your windows, with a ſoft bruſh, and let it dry.

XLII. *To*

XLII. *To raise a relief on varnish.*

1. Dissolve one ounce and a half of gum arabic in two pounds of water. Grind with it bol Armeniac, and whitening on a porphyry stone, till all is well united and incorporated. With this composition, fill up the vacancies between the outlines of your design, and form, as it is proper, the various reliefs, with the suitable proportions, and according to the sorts of things you are to imitate or represent. Then smooth the parts, and let it dry.

2. Next have ready prepared, in shells, the different sorts of metals which you want to use, diluted with gum-water; and, with a pencil, cover what places you are to cover. When this is also dry, burnish it skilfully with an ivory tooth, and lay a coat of clear varnish over the whole. A moderate heat is required for a moment to help that varnish to dry.

XLIII. *To render silk stuffs transparent, after the Chinese manner; and paint them with transparent colours likewise, in imitation of the India manufactured silks.*

Take two pounds of oil of turpentine, very clear; add to it two ounces of mastich in grain, and the bulk of a filbert of camphire. Let this dissolve by a gentle heat; then strain it through a cloth. Of this oil lay one coat, or two, on both sides of your stuff. Allow, however, a sufficient time, between each coat, for each to dry, and let the second lie two days on, before you touch the stuff again. When that time is over, draw the outlines of your design, and flowers, &c.; cover this with a preparation of lamp-black and gum-water. Then fill the intervals with the intended and proper colours, suitable to the purpose, and which ought to be all transparent colours, diluted with a clear varnish. When this is done, and dry, lay on both the right and wrong sides of the stuff another coat of clear varnish.

XLIV. *To make a transparent blue hue, for the above purpose.*

Take nine drachms of ammoniac salt; six of verdigrise, distilled and exsiccated. Put both these into powder. Dilute these powders with tortoise oil. Put this on a very thick glass, which you stop well, and set over

hot ashes for a week. After that time your colour will be fit for use, and make your drawings with the clear varnish, as directed in the preceding article.

XLV. *To make a transparent yellow hue, for the same use.*

Take a new-laid egg of that very day, make a hole in the shell, to draw the white out of it. Replace, by the same hole, with the yolk, two drachms of quick silver, and as much of ammoniac salt; then stop the hole with wax. Set that egg in hot dung, or over a lamp fire, for four or five and twenty days. When that time is over, break the egg, and you will find a very fine transparent yellow, fit for the use above mentioned.

XLVI. *To make a transparent green.*

Take verdigrise, gold litharge, and quicksilver, equal parts. Grind the whole in a mortar, with the urine of a child. Put it next into a bottle, and set it over a gentle and slow fire, for the space of seven, or eight, days. This composition will give a very fine transparent green, for the above purpose.

Note. We have given, in the Sixth Chapter, several receipts for the composition of sundry transparent colours. We shall therefore take the liberty thither to refer the reader, for more ample satisfaction, and the completion of the above mentioned operation.

XLVII. *To give the abovementioned painted silks, all the smell, and fragrancy, of the India ones.*

It is well known, that the silks, and other things, we receive from India, are all tainted with a certain particular smell, and agreeable fragrancy, which, being their peculiar, distinctive, and most obvious character, if not imitated also, would help not a little in ruining the deception intended by the above labor. To imitate, therefore, even this, you must observe the following direction.—Have a small closet, if it be for works at large; or, only a fine basket with a top to it playing upon hinges, stuffed and lined all over in the inside, if it be for one single piece of silk. Put, in either of them, and according to their extent, a proportionable quantity of cloves, whole-pepper, mace, nutmeg, all-spice, camphire, *etc. etc.* Put your works among these ingredients, and keep either the closet, or the basket, perfectly

ly close shut, till you see they have received a full impression from the odour of those ingredients.

N. B. With the various compositions of varnishes, and preparations of colours, we have just given, there is almost no sort of works, coming from the Indies, but can be performed and imitated.

XLVIII. *A most beautiful Chinese varnish.*

Take one ounce of the whitest karabe (amber); or, instead of this, the same quantity of the whitest gum copal: four drachms of sandarac; two, of fine mastich, in drops. Put all this, reduced into a powder, in a fine glass matrass; then, pour over it one ounce of the finest turpentine oil. Stop the matrass first with a cork, then with a bladder wetted. Set this to infuse, over a slow fire, for twelve hours. After this, uncork, and let cool, the matrass; then pour, gently, in it six ounces of good spirit of wine, and stop it again as well as before. In that situation, set it on ember ashes, or, rather, in a *balneo mariæ*. In the space of another twelve hours, you will find that the spirit of wine shall have dissolved all the gums. Then, while the varnish is still quite warm, strain it through a cloth; bottle and cork it, to keep for use.

XLIX. *The true receipt of the English varnish, such as in that country is laid on sticks and artificial-made canes.*

Smoothen and polish well your sticks; then, rub them, or your artificial made canes, with a paste made of flour. Then, having diluted, in water, a discretionable quantity of Flemish glue, and red orpine, give one coat of this, very smooth and equal, to your sticks. If, after this is dry, you do not think it sufficient, give them another, and let them dry. Then, give them a third coat, of clear varnish, made with turpentine and spirit of wine. After this is done, put a soaking, in an equal quantity of water and chamber-lye, some turnsol cut very small. With this colour you touch your sticks, or canes, here and there with a hair brush. Then, holding them perpendicular, on their small ends, between both your hands, you roll them quick and brisk, (as when you mill chocolate), in contrary senses. This operation gives them a negligent and natural-like marbling,

bling, over which you are to lay another coat of varnish, and set them to dry.

L. *A fine varnish for all sorts of colours.*

1. Take two pounds of double-rectified spirit of wine; seed-lac, four ounces; sandarac, as much; gum copal, one. Set all a-dissolving, on hot ashes, in a matrass, or a vessel with a long neck. When perfectly dissolved, strain it through a jelly-bag, made of new cloth. Mix, with that which shall have strained out of the bag, one spoonful of oil of turpentine; then bottle and stop it well, and set it in the sun. There will happen a separation, and a certain coarser part will shew itself at the bottom, while another more clear will appear swimming on the top. Divide carefully, by inclination, the clearest from the thickest part.

2. This last you may use with fine lamp-black, well picked, and free from all sorts of hard nobs, to make a black-colour varnish. With it, you rub whatever you want to be varnished, and lay, one, two, or three coats of it, more or less, according as you think proper, letting dry between each coat. And, when this is done, you put, of the first separated clear part of your varnish, as much as you find requisite to give your work a fine lustre.

N. B. It is proper there should be some fire, so near to the work, as it may receive from it some gentle heat, while all this is performing: and when the whole is well executed, you must let dry in the shade what is varnished, and guard it against the dust.

3. If, instead of black, you want a red colour, you must, from the very beginning of the operation, join some tacamahaca-gum with the spirit of wine of double rectification above mentioned; and, in lieu of lamp-black, in the second part of the operation, you put some cinnabar in powder. Then, when you have done with laying the several coats of varnish, in which the cinnabar is, you put in the clear varnish, which is destined to make the last coats, for lustring, some dragon's blood in tears.

4. You may put, in the same manner, whitening in your varnish, if you want it white; or verdigrise if you want

want it green; and so on any other colour you want it to be, proceeding, in respect to each of them, as before directed for the others.

N. B. These varnishes, when dry, do all require to be polished. For that purpose, you take a cloth, dip it in tripoly, and rub, with moderation, over the last coat of varnish, till you find it has acquired a sufficient degree of lustre, and equality.

LI. *A varnish to lay on, after the isinglass.*

Take spirit of wine, four pounds; white amber, fourteen ounces; mastich, one; sandarac, seven. Put all in digestion, for twenty-four hours. Then, set the matrass on the sand, and give the fire for three hours, till all is perfectly dissolved. Add after, four ounces of turpentine oil.

LII. *A varnish to gild with, without gold.*

Take half a pint of spirit of wine, in which you dissolve one drachm of saffron, and half a drachm of dragon's blood, both previously well pulverised together. Add this to a certain quantity of shell-lac varnish, and set it on the fire with two drachms of *soccotrine*-aloes.

LIII. *A varnish water-proof.*

1. Take lintseed-oil, the purest you can find; put it in a well-glazed pipkin, over red hot charcoals, in a chaffingdish. With that oil add, while a-warming, about the fourth part of its weight of rosin. Make all dissolve together, and boil gently, lest it should run over the pot. At first, the oil will turn all into a scum; but, continuing to let it boil, that scum will insensibly waste itself, and disappear at last. Keep up the fire till, taking a little of that oil, with a stick, you see it draw to a thread like as varnish does. Then, take it off from the fire. But if, trying it thus, it prove too thin, add some more rosin to it, and continue to boil it.

2. When it is come as it ought to be, varnish whatever you want with it, and set it in the sun to dry, or before the fire, for it cannot dry without the assistance of either of these.

N. B. This composition of varnish has this particular property, *viz.* that, if you lay it on wooden wares, hot

water itself cannot hurt it, nor have the least power on it. You may, therefore, make a very extensive use of it. But you must take care to chuse the finest and the most perfect rosin; and to boil it well, for a long time. Quære. *Would not such a varnish be extremely useful, to preserve what is much exposed to the injuries of the weather, in gardens and elsewhere; such as sashes, statues, frames, hot-houses? etc.*

LIV. Callot's *varnish, mentioned in Chap. I. p. 2.*

1. Take two ounces of the finest lintseed-oil; benjamin, in drops, two drachms; virgin-wax, the bulk of a filbert. Boil all this together, till it is reduced to one third; and, while it is a-boiling, never cease to stir with a little stick. When done, bottle, or pot it in a large-mouthed vessel.

2. To use that varnish, warm a little the plate you intend to engrave upon; and, taking a little of the varnish with the tip of your finger, spread it delicately over the plate. Observe to put as little of it as you can, and to lay it on as smooth and equal as possible. When done, smoak the plate, on the varnish side, with a candle, passing and repassing it gently, over the flame of it, till it is black every where. Set it again, now, on the chaffingdish, wherein there are kindled charcoals; and, when the plate has done fuming, then the varnish is sufficiently hardened. You may then chalk, draw, and etch, whatever you will on it.

Such is the true receipt of the varnish, which the famous *Callot* made use of, to engrave his most admired, and truly admirable, subjects.

LV. *A varnish to lay on paper.*

Begin by laying on your paper one first coat of very clear and thin size. This being dry, melt three parts of oil of spike and one of rosin together: and, when come to the consistence of a varnish, you lay one second, and light coat of this over the first made with size.—This varnish is very fine, when very smoothly, and equally, laid on.

LVI. *How to cast figures in moulds.*

Take one pound of Paris-plaister, and an equal quantity of bricks, pounded into an impalpable powder; join

join to this one ounce of *alumen plumeum*, and one of ammoniac ſalt. Dilute all together, gradually, in clear water, without abſorbing it, as you are to make a paſte of it; and make your moulds with it.

LVII. *Another varniſh.*

Take maſtich's and ſandarac's, equal parts, of each two ounces. Pound them into a fine powder. Have three ounces of lintſeed-oil, and as much of ſpirit of wine, in which, being mixed, you put your powders. Set this, in a well-ſtopped matraſs, in a *balneo mariæ* to boil and concoct together for one hour: and this varniſh is done.

LVIII. *L'Abbe* Mulot's *varniſh.*

Take of ſpike oil, one ounce; pulveriſed ſandarac, half an ounce. Put all in a bottle, and ſet it in the ſun till perfectly diſſolved. This compoſition is particularly fit to varniſh gold or ſilver, in ſhell, which has been laid on, with a hair pencil.

LIX. *A varniſh to lay over plaiſter-works, or figures.*

Take fine white Alicante ſoap; raſp it fine, and put it in a well glazed pipkin. Diſſolve that ſoap, in the pipkin, with your finger and a little water, added gradually, and little at a time, till it comes thick and milky. Cover this, for fear duſt ſhould come to it; and let it reſt ſo for ſeven or eight days. Take, next, a ſoft and ſhort hairy bruſh; dip it in this ſoapy preparation, and waſh the plaiſter figure all over with it, then ſet it a-drying. When dry, rub it gently with a piece of cloth, placing yourſelf between it and the light, that you may perceive better the places which take the poliſh; when done, thus, every where, your ſtatue will appear as white, ſhiny, and beautiful, as alabaſter.

LX. *A very fine red varniſh.*

1. Take oil of ſpike, one pound; and litharge as much. Boil both together, for one quarter of an hour, in order to clarify the oil, or, what is called, ungreaſing it. When thus clarified, or ungreaſed, take one pound of it, and ſix ounces of ſhell-lack, which you melt together in a matraſs, or a varniſhed pipkin. Then, dilute in it ſome cinnabar, which had previouſly been grinded on a ſtone, with chamber-lye; and the varniſh is done.

2. Of

2. Of this compoſition, lay firſt three or four coats on your work, and allow time ſufficient, between each coat, to dry. When the laſt is given, lay on another of pure and clear varniſh without cinnabar, made with one part of ſpirit of wine, and four of oil of ſpike, and ſome ſhellack.

LXI. *A varniſh to gild certain parts of ſtamped leathers, ſilvered in ſome places with pewter-leaves, and otherwiſe adorned with running ſtalks of flowers, of various colours, figures, and other ſorts of embelliſhments.*

1. Take lintſeed-oil, three pounds: of that ſort of varniſh called *Arabian ſandarac*, and rough pitch equal quantities, one pound each; and ſaffron, half an ounce. Inſtead of ſaffron, you had better, if you have that opportunity, make uſe of the ſtaminas of lilies, which are infinitely preferable.—Put all into a varniſhed pipkin, and ſet it over the fire. Take great care not to have it burn; and, to avoid it, keep continually ſtirring the matter with a ſpatula. When you want to know whether it be, or not, ſufficiently done, have a hen's feather, juſt dip it in, and off quickly. If the feather be grizzeled, it is a proof the matter has ſufficiently boiled. Therefore, take it off from the fire, and throw in one pound of well-choſen and picked hepatica aloes, in powder. Mix well this with the ſpatula, and ſet it again on the fire, to concoct well this addition with the reſt. If you ſee that your matter boils and ſwells, you muſt take it off, and let it reſt awhile; during which time, you take ſome of the coals away. Set it now again upon this more moderate fire, ſtirring always well, that all may be perfectly incorporated. As ſoon as this ſeems to you done, you take it off, let it cool a little, and ſtrain it through a ſtrong coarſe cloth, and keep it for the following uſe.

2. Apply the ſilver, or pewter leaves, on the leather, with the white of an egg, or gum-water. When theſe are properly laid on, give one coat of the abovementioned varniſh, quite warm, on ſuch places as you want to appear gilt, and ſet it in the ſun. When dry, it looks like gold.

N. B. The *Arabian ſandarac*, we have preſcribed above,

bove, is known by ſome, under the denomination of *Gum of Juniper.*

LXII. *To imitate porphyry.*

Take Engliſh brown red. If too red, add a little umber, to it, or ſome ſoot. Pound all into powder. Then have a plank, or marble ſtone, of a fine poliſh, which you overlay with oil. Make a colour compoſed of brown red, and a little flat, or Venetian lake, previouſly grinded with gum adragant. Then, with a largiſh bruſh, take of that colour, and aſperſe your oiled marble with it, by ſtriking the handle of the bruſh on your wriſt, as the book binders do to ſtain the covers of their books. When your marble ſhall have been thus well ſpeckled all over with that red colour, you let it dry. Then, taking your lump of brown red and umber, you dilute it, make a thin paſte of it, and lay it on your ſpeckled marble. When this is alſo dry, it admits of a very fine poliſh, and looks like porphyry.

LXIII. *To imitate ſerpentine.*

1. Take auripigment, which you grind well firſt with water, and next with a little addition of indigo. Let this dry; and, when dry, reduce it to an impalpable powder; then mix it with a little gumadragant, and make a paſte of it, as in the above receipt.

2. After this is done, take ſome lighter green, put a little more auripigment with the indigo, till you come to obtain the true hue of the ſpots which are in the *ſerpentine.* Of this colour you take with a bruſh, and aſperſe with it a marble piece in the ſame manner exactly as deſcribed in the preceding article; and when this is dry, you lay your firſt prepared paſte on it.—For the reſt, do as above.

N. B. You may thus, with a bruſh, imitate, or even invent, all ſorts of marbles, according to your taſte and fancy; and, when the firſt laid colours are dry, lay your paſte over them, let them dry likewiſe, and poliſh.—For example, have ſeveral different colours prepared as above; aſperſe, or mark with each of them ſeparately, and one after another, on ſome piece of glaſs, or well poliſhed marble. Then make a paſte and lay it over them, of whatever colour you will. If you will

have

have it white, it is done with whitening, or white-chalk, and a little mixture of yellow ocher.—Theſe ſorts of works admit of being overlaid with an exſiccative varniſh.

CHAP. IV.

SECRETS relative to MASTICKS, CEMENTS, SEALING-WAX, *&c. &c.*

I. *A ſubtile maſtich to mend all ſorts of broken veſſels.*

TAKE any quantity of white of eggs, and beat them well to a froth. Add to this ſoft curd cheeſe, and quick-lime, and begin beating a-new all together. This may be uſed in mending whatever you will, even glaſſes, and will ſtand both fire and water.

II. *Another.*

Take roſin, yellow wax, ſulphur, and cement. Sift this laſt very fine, and melt all together; then uſe it.

III. *A maſtich to make rock-works.*

Take ſix parts of Paris-plaſter, and one of ſoot, well mixed together.

IV. *An excellent maſtich.*

Take coarſe turpentine, four ounces; friccaſſeed and pulveriſed bullock's blood, one ounce; black pitch, four; wax, two; roſin, one; pounded glaſs, one; ciment, one; and ſulphur, half a one. Boil all together, after having well pounded and grinded each of them ſeparately.

V. *A maſtich for broken wares.*

Pound a ſtone-jar into an impalpable powder, and add to it ſome white of eggs and quick-lime.

VI. *Another maſtich.*

Take quick-lime, cotton and oil, of each equal parts in weight.

VII. *Another.*

Take frankincenſe and maſtich, of each half an ounce; bol armeniac and quick-lime, of each, two ounces.

VIII. *A cement.*

Take roſin, one ounce; grinded tile, half an ounce; maſtich, four ounces.

IX. *A glue to lay upon gold.*

Boil an eel's ſkin; and a little quick-lime together: when boiled gently, for the ſpace of half an hour, ſtrain it, and add ſome white of eggs beaten: bottle, and keep it for uſe.—The method to uſe it afterwards, is to warm it and lay a coat of it on marble, delfe, Worceſter, Stafford, or any other earthen wares, &c. and, when nearly dry, write, paint, or draw, what you pleaſe on it with a pencil, and gold in ſhell.

X. *A ſize.*

Take half a pound of freſh-cod's tripes; boil it in two quarts of white-wine, reduced to one third. To take off the bad ſmell, add, while it boils, a little cloves and cinnamon. Then, throw this ſize in whatever mould you pleaſe, to make it in flakes.

XI. *An exceeding good ſize, called* Orleans ſize.

Take the whiteſt iſinglaſs you can find; ſoak it in finely filtered quicklime-water, during twenty-four hours. When that time is over, take it off, bit by bit, and boil it in common water.

XII. *A cement for delfe, and other earthen wares.*

Take what quantity you will of wax and roſin. Melt them together, and add, while in fuſion, a diſcretionable quantity of marble pounded into a very fine powder.

XIII. *Another, for the ſame purpoſe, which reſiſts water.*

Take quick-lime, turpentine, and ſoft curd-cheeſe. Mix theſe well together; and, with the point of a knife, put of this on the edges of the broken pieces of your ware, then join them together.

XIV. *A cold cement for ciſterns and fountains.*

Take litharge and bol in powder, of each two pounds; yellow ocher and roſin: of each, four ounces; mutton ſuet, five ounces; maſtich and turpentine, of each two ounces; oil of nuts, a ſufficient quantity to render malleable. Work theſe all together; and, then it is fit for uſe.

XV. *A*

XV. *A lute to join broken veſſels.*

Diſſolve gum arabic in chamber-lye over a chaffing-diſh: ſtir with a ſtick, till perfectly diſſolved, then add an equal weight of flour, as you had of gum arabic, and concoct the whole for one quarter of an hour, or more, if requiſite.

XVI. *A ſtrong glue with ſoft cheeſe.*

1. Take a cheeſe from Auvergne. Let it be the fatteſt and neweſt you can find, and neither dry, nor moiſt; waſh it in very warm water, ſo long as it ſhould remain clear; then ſet it to rot, in clean water, till it begins to ſtink. As ſoon as you find it is ſo, boil it in water, with quick lime; and, when diſſolved into a glue, take it off from the fire, it is done.

2. If you dry ſome whites of eggs in the ſun, and that, pounding them into powder, you ſhould add ſome of that powder with the cheeſe when you diſſolve it along with the lime, the glue will be ſo much the ſtronger.

N. B. Obſerve that no other cheeſe, beſides that which comes from Auvergne, has the quality requiſite for this compoſition.

XVII. *To make a ſtrong maſtich.*

Take one pound of roſin; one quarter of a pound of ſhoe-makers roſin, two ounces of new wax, two of black pitch, and one of tallow. Boil all gently together on a ſlow fire: and, when well incorporated together, add ſome brick-duſt, finely ſifted, according to diſcretion.

N. B. The quantity of tallow is to be proportioned to the degree of dryneſs you require in this compoſition: ſo that you may, on that principle, diſcretionally increaſe, or diminiſh, the preſcribed doſe of that ingredient.

XVIII. *To make corks for bottles.*

Take wax, hog's lard, and turpentine, equal quantities, or thereabouts. Melt all together, and ſtop your bottles with it.

XIX. *To imitate rock works.*

Take white wax and roſin equal parts; and brimſtone, a quarter part of both the other two put together.

Melt

Melt the whole at the same time, and throw it in cold water. It will form itself like the scum of the sea. When you want to apply it, warm only that part by which you design to stick it.

XX. *To rub floors with, whether boards, bricks* &c.

Take a pail full of scarlet wash from the dyers, with this stuff, rub your floor by means of an old hair broom. Let it dry, and observe not to tread upon it, till it is perfectly dry, then have from the plumber some black lead which is generally of a black or reddish hue, squeeze well all the nobs you may meet with between your fingers, and rub your floor all over with it, with your hands, then, with a rough dry brush, scrub well your floor, till it comes fine and shiny.

XXI. *A composition to make a relief fit to gild over, or even to raise an embroidery.*

1. Take one pound of lintseed oil; sandarac, mastich, burgundy pitch, assa-fœtida, new wax, and turpentine, equal quantities, four ounces of each.

2. Pound all, and put it in a varnished new pipkin, to boil for two hours, over a slow fire. Then keep it in that same pot to make your paste at any time afterwards with it, and as you want it.

3. This paste is made as follows. Take ceruse and umber reduced into a subtile powder, which you dilute, with the above composition, in sufficient quantity to make a sort of dough with it; observing never to make more of it at a time than you think to employ directly; for when, dry, it becomes as hard as marble.

4. The method of using it, is to draw, on whatever you will, whether cloth, linen, silk, thread, plaister, &c. the outlines of what you want to have raised in relief, as arms, trophies, figures, fruits, flowers, &c. according to your design, or fancy. Then you fill up those sketches, and raise them with the above paste, while it is soft; and, when it begins to dry, you gild, silver, or paint it over, as you like.

5. You may paint also the ground of those reliefs with whatever colours you please, and enrich it with gold spangles, if you chuse. The way to do it, is by laying

first a coat of varnish of isinglass and rosin melted together.

N. B. There is a work of this kind to be seen, at Vienna, on the great altar of the Virgin Mary.

XXII. *Sealing wax:* Recipe 1st.

Take one pound of shell lack; benjamin and black rosin, half an ounce each; vermilion, eight drachms. The whole being melted, make your sticks on a marble table, rubbed over with oil of sweet almonds; and take care to have done before the wax is cold.

XXIII. *Another sealing wax.* Recipe 2d.

Take turpentine and sailor's pitch six drachms of each; either shell-lack or dragon's blood, one; sulphur citrinum, two. Mix and incorporate all together over the fire, and form your sticks.

XXIV. *Another.* Recipe 3d.

Take gum *hæderacea*, shell-lack, sandarac of the ancients, otherwise printers rosin, and mastich, two ounces of each: rosin, four ounces; turpentine, half an ounce. Mix all in a very warm bell-metal mortar, and make your sticks.

XXV. *Another.* Recipe 4th.

Take shell-lack and mastich, of each, one ounce; dragon's blood, three; cinnabar, half an ounce; turpentine, one. Mix all, and make your sticks.

XXVI. *Another.* Recipe 5th.

Take greek pitch, one pound; white mastich, five; frankincense, five ounces; cinnabar, as much as you see it requisite to give the red colour.—Put the pitch first on the fire, to melt; next put the mastich and the powder of frankincense; and, last of all, the cinnabar grinded with a little oil. Incorporate all well, and take it off from the fire, to make your sticks.

XXVII. *Another.* Recipe 6th.

Take shell-lack, twelve ounces; mastich and rosin, of each, one ounce; dragon's blood, three; minium, half an ounce. Dissolve the shell-lack in vinegar; add, if you will, some turpentine-oil and sulphur to the quantity of four ounces of each, and two of ammoniac salt.

The

The whole being melted, make as fast as you can your ſticks of the form and ſize you like.

XXVIII. *Another.* Recipe 7th. *Exceſſively good.*

1. Take ſhell-lack, &c. &c. pound them all into a very fine and impalpable powder. Then have two wooden pallets preſent upon them, before the fire ſome powder of one ſort, to melt, then move it, and ſtir it with the ſaid pallets. Take again of another powder in the ſame manner, and mix it in the ſame way before the fire with the firſt. Then another, and another, till they are all, by this method, perfectly well amalgamated together.

2. Have now ſome cinnabar in powder, which you put in a pan with water. In that water and cinnabar-powder, ſet to infuſe, or only touch your incorporated gums, to make the compoſition take colour. When thus ſufficiently coloured, take it out of the water with both your hands and the wooden pallets, and have a perſon to help you. This, having wetted his hand, will draw ſome of the ſaid gum, and handling it on a table, will form the ſticks.—For two pounds of gums, two ounces of cinnabar are wanted.

XXIX. *Another.* Recipe 8th.

Take gum-lack, four ounces; cinnabar, half an ounce; roſin, four and a half. Melt the roſin with a little vinegar, and ſkim it. Then take it out of the fire; then mix it with the lack and vermilion both well pulveriſed; and, when the compoſition begins to cool, form your ſticks with it.

XXX. *An excellent ſealing wax, by* Girardot. Recipe 9th.

1. Put four ounces of roſin, and four and a half of whitening, and melt them together, in a non-varniſhed pipkin, over kindled coals. While this is in fuſion, have another pot, ſimilar to this, in which you keep two ounces of ſhell-lack, in diſſolution with vinegar. Now ſteep a wooden ſtick in the firſt pot, and another in the other pot; then, over a chaffingdiſh, turn quickly, one over another, the ends of your two ſticks together, to mix and incorporate well what matter they ſhall have brought along with them from each pipkin. And when, after having turned them thus a reaſonable time, you ſee

both

both matters are well embodified, ſteep them, at different times, in the following liquor, to colour them.

XXXI. *A colour for the above wax.*

1. Grind, upon a porphyry table, two ounces of cinnabar, with a ſufficient quantity of nut-oil, to make it a liquid. In this you dip your ſticks, at ſeveral times; and take care, in doing it, the compoſition ſhould not grow cold. Wherefore you muſt, each time you ſteep them in the colour, carry them again over the chaffing-diſh, to keep them in a due ſtate of malleability. And when you find the matter ſufficiently tinged with red, form your ſticks as uſual, on a marble, or other well poliſhed, table.

CHAP. V.

SECRETS concerning COLOURS & PAINTING.

§ I. *To paint in varniſh on wood.* (Uſeful to Carriage painters.)

I. *The preparation of the wood, previous to the laying of colours, and the general proceſs obſerved in laying them on it.*

1. YOU muſt firſt lay on the wood two coats of Troyes-white, diluted with ſize-water. Next, lay over theſe a third coat of ceruſe. Then having mixed the colour you want with turpentine oil, add the varniſh to it, and lay it on the wood, previouſly prepared as follows.

2. Poliſh the wood, firſt, with ſhavegraſs or horſe-tail, and then with pounce-ſtone. Lay afterwards ſix or ſeven coats of colour mixed with varniſh, allowing after each coat a ſufficient time to dry, before laying on the next; then poliſh over the laſt coat with pounce-ſtone grinded on marble into a ſubtile powder. When this is done, lay two or three coats of pure white varniſh. As ſoon as this is dry, rub it over with a ſoft rag dipt into fine olive oil, then rub it with tripoly reduced into

into ſubtile powder; and having wiped it with a clean piece of linen, paſs a piece of waſh-leather all over it.

II. *To make a black.*

1. The black is made with lamp, or ivory, black, grinded on a marble ſtone, with vinegar and water, till it is reduced into the moſt impalpable powder. To keep it, put it in a bladder.

2. There is a ſort of black which, from its hue, may be termed a velvet black. This is made of ſheep's trotters' bones, burnt and reduced by grinding, like the other black, into an impalpable powder. You keep it the ſame as the other.

III. *To make a blue.*

Burnt turnſol mixed with quick-lime and water, then ſized with leather ſize, makes the blue.

IV. *To make the Gridelin.*

Grind cochineal with white lead and a little Venetian lake. According as you put more or leſs of this laſt ingredient, you make it darker or clearer.

§ II. *To paint on paper.*

V. *For the red.*

To make a red; take flat, or Venetian lake and Braſil wood, and boil all together, with an addition of black lead.

VI. *To make a fine yellow.*

To make a yellow, you muſt boil ſome kermes in a water impregnated with orpine.

VII. *To make a green.*

The green is made of a mixture of verdigriſe, ſap-green, Hungarian green, and *terverte*. The whole grinded on marble with a pretty ſtrong leather ſize.

VIII. *To tranſfer a print on vellum, and then paint it.*

Chuſe your print, and fit a ſheet of tranſparent, or varniſh paper to it, for width and breadth. Lay it on the print, and fix it by the four corners, and the middle part of the four edges, on that print, by means of a little white wax, the bulk of a pin's head. Then, with a very fine lead pencil, ſketch out the varniſhed paper, all the outlines and turns of the print which you plainly

see through. When done, rub the back of this varnished paper all over with red chalk, and carrying it on the vellum, fix it on it, as you did on the print. Then with a wooden, or ivory, blunt point, if you pass over all the strokes which are delineated on the varnished paper, the red chalk of the back will set off in all those parts, and lie on the vellum, whereon you will find the print perfectly sketched, and fit to receive what colours you like.

§ III. *Compositions for Limners.*

IX. *How to prepare most colours for limning.*

Most colours are prepared, or grinded, with gum-arabic. Ocher makes the yellow; *courant mourant*, the white; verdigrise, the green; ceruse, the grey; lamp-black, the black; cinnabar, the red; and gold in shell, the gold.

X. *To make what is called* lamp-black.

Put a large week of cotton in a lamp filled with nut oil, and light it. Prop over the flame an earthen dish, and now and then visit this dish, and gather all the black which fixed itself to it.

XI. *Another way of making black.*

Burn some nut shells in an iron pan, and throw them in another full of water. Then grind them on marble with either oil or varnish.

XII. *To make a blue.*

Whitening grinded with verdigrise will make a very fine blue.

XIII. *To make a turquin blue.*

German turnsol infused for one night in chamber lye, then grinded with a discretionable quantity of quick-lime, in proportion as you want to have it paler or darker.

XIV. *A fine green for limning.*

Grind some verdigrise with vinegar, and a very small quantity of tartar. Then add a little quick lime, and sap-green, which you grind also well with the rest, and put in shells for keeping. If it become too hard, dilute it with a drop of vinegar.

XV. *Another for the same purpose.*

Grind on a marble stone, verdigrise, and a third of tartar, with white-wine vinegar.

XVI. *To.*

XVI. *To make what is called the* Sap-green, *or blackberry green.*

Expreſs the blackberry juice, when full ripe. Add ſome allum to it, put all in a bladder, and hang it in the chimney to dry.

XVII. *To make lake.*

Take three parts of an ounce of Braſil wood; a pint of clear water; one drachm and a half of roch-alum; one dozen and a half of grains of ſalt of tartar; the bulk of two filberts of mineral cryſtal; three quarters of a pound of the whiteſt ſound, or cuttle-fiſh bones, raſped. Put all together in a ſaucepan to boil, till reduced to one third. Strain it three times through a coarſe cloth. To make a finer ſort, ſtrain it four times. Then ſet it in the ſun under a cover to dry. That which dries the ſooneſt is the fineſt.

XVIII. *To make a liquid lake.*

Pound ſome cochineal and alum together; then boil them with a certain quantity of lemon-peels cut very ſmall. And when it is come to the right colour you want, paſs it through a cloth.

XIX. *Another way.*

On a quantity of alum and cochineal pounded and boiled together, pour, drop by drop, oil of tartar, till it comes to a fine colour.

XX. *For the vermilion.*

Vermilion becomes very fine in *aquavitæ*, or in child's urine. But it will be ſtill finer, if you put it in *aquavitæ* with a little ſaffron. It is uſed with whipped whites of eggs.

XXI. *For the making of carmine.*

1. Boil two quarts of ſpring water in a varniſhed pipkin; and, when it boils, throw in ſeven pugils of pulveriſed *chouam*. After this has thrown two or three bubbles, take it off from the fire, and decant it in another clean pipkin. Then put in this water five ounces of cochineal in powder, and boil it for a quarter of an hour. Add three pugils of *autour*, in fine powder, and make it throw four bubbles. Then add three pugils of Roman alum in powder, and take it out directly from the fire, which muſt be made of live coals.

2. Strain

2. Strain all this through a linen cloth, and divide this liquor into several delft vessels, and so let it remain for three weeks. At the end of that term pour off the water by inclination. You will find under a kind of mouldiness, which you must carefully pick off, and then gather the carmine.

Note. Every five ounces of cochineal give one of carmine. It is to be grinded on marble.—A general opinion prevails, that this operation is best done in the crescent of the moon. How far it is needful to observe this precept is left to the wise to determine.

XXII. *Of the choice of colours fit for expressing the various complexions.*

1. For women and children; mix a little white and a little turnsol.

2. For men; a mixture of white and vermilion is proper.

3. For old folks; you must use some white and ocher.

4. For horses; you must chuse bistre, ocher, and white.—The dark brown horses require a little addition of black.—The grey want nothing but bistre and white.

§ IV. *To make transparent colours.*

XXIII. *For the green.*

Put in very strong vinegar, verdigrise, rue-juice, and gum-arabic. Set this in the sun for a fortnight, or, if you have no sun, boil it on the fire. Strain it, bottle and stop it.—Shake it well before using.

XXIV. *For the red.*

Make a lye with salt of tartar. In it, put to infuse for one night, some India wood, with a little alum. Boil all, and reduce to one third. Run it through a linen cloth, and mix some gum-arabic with it.—With more or less alum, you make it of a higher or paler hue.

XXV. *For the yellow.*

Bruise Avignon seed, which we, in this country, call *French Berries*, and put it in a lye of salt of tartar to boil on the fire, to the reduction of two thirds. Run it, and boil it one bubble more. Then bottle and cork

cork it.—It must be shaken before using.—A small addition of saffron renders it more lively.

XXVI. *For the blue.*

Soak in chamber-lye, for one night, a certain quantity of German *Palma Christi*. Take it out and grind it with a little quick lime.—More or less quick lime will raise or lower it in hue. And nothing more is required to dilute it than chamber-lye and gum-arabic.

XXVII. *Another blue, very like ultramarine.*

Grind some indigo on porphyry with turpentine oil. Put it afterwards in a glazed pipkin, and lute it well. Let it thus lay for the space of six weeks. The longer you leave it there, the more blue it will be.

XXVIII. *A pale red to paint on enamel.*

1. Take the filings of a piece of good iron. Put them in a matrass with *aquafortis*, and set it on a slow fire. Let it boil gently till the filings are all dissolved.

2. When this is done, pour a little warm water into the matrass, and let it remain a few hours on the fire, then pour all into another vessel. When the liquor shall be quite clear, decant it out gently, and leave the powder, which is at the bottom, to dry.

3. Put this dried powder in a new crucible well covered and luted, and then neal it gently on a very regular fire; and, a little while after, take it out and let it cool.

4. Now one drachm of that powder, and three of yellow Dutch beads well grinded with mastich-oil, will give full satisfaction.—This is far from being a contemptible *secret*.

XXIX. *Process of making the purple, for painting on enamel; a most admirable secret.*

1. Take one drachm of very fine gold, forged weak. Cut it in small bits, and neal it. Put that gold into a matrass, with one ounce of ammoniac salt, and two of good *aquafortis*, and set it on a gentle fire to run all into liquor.

2. Have two ounces of clear water, nearly boiling, and throw it in the matrass. This done, pour the whole in a glass phial of more than a quart size, to

which

which you will add one ounce and a half of oil of tartar drop by drop. It will occasion an ebullition, which being ceased, you must fill the bottle with water, and let it rest till the gold falls to the bottom.

3. When the water is quite clear, decant it out gently, for fear of disturbing the gold and losing it. Then fill the bottle with new water, and do the same, repeating this operation till the water is as clear when you decant it out, as when you put it in, and has no more smell.

4. Take your gold out of the bottle, and put it on a fine brown paper, folded in four or five doubles, and turned up by the edges, in form of a little case or mould. There let it dry; and, when dry, keep it for use.

5. Grind, next, some fine white frost-glass; mix it with water, put it in a bottle, and shake it, then let it settle. When this powder has fallen to the bottom, decant off the water, and let the powder dry in the same vessel in which it is.

6. Now the proportion to make the purple colour: Take three grains only of your aforesaid gold dust to thirty of the white frost-glass, thus prepared. Mix both these powders in a calcedony-mortar with a good deal of clear water. After the powder has settled to the bottom of the mortar, decant out the water, and let the powder dry in the mortar itself.

7. This done, take the powder out of the mortar; and, putting it on a white bit of paper, dry it by a slow fire, till you see it has acquired a fine purple hue.

8. Grind, now, this powder with a little oil of spike, and put it in little cases made with cards, of which the edges, are turned up. When the card has soaked the oil, the whole operation is accomplished.—It is to be preserved by putting it in small boxes, and put them in a dry place.

XXX. *How to make a fine flesh colour.*

9. The mere addition of a little black to the above composition will make the finest colour for complexions, or flesh-colour, and may justly be deemed a ninth article in the process which is to be observed in its fabrication.

XXXI. *A good way to make carmine.*

Make a little bag, tied very close, of fine Venetian lake. Put it in a little varnished pipkin, with rain-water and cream of tarter, and boil it to a syrup. Thus you will have a fine carmine colour.

XXXII. *Another way.*

Grind dry, on porphyry, some of *coccinella ursuta* sugarcandy, roch-alum, and gum-arabic, all nearly in equal quantities, except the gum, of which you put a little less. Put these powders into a glass phial, and pour over a sufficient quantity of brandy to cover them, and squeeze over the juice of a lemon. Stop well the bottle, and set it in the sun for six weeks. Run the colour into shells, taking care that none of the ground should run out with it.

XXXIII. *The whole process of making ultramarine, three times experienced by the author.*

1. Make some of the browneſt *lapis* red-hot in a crucible, then throw it into vinegar. Repeat this three times. When calcined, pound it in a mortar, and sift it. Then grind it on porphyry, with a mixture of lintseed oil and spirit of wine, in equal quantities, and previously digested together in a matrass, and often shaken to prepare them for this use. When you shall have subtilised your *lapis* powder, then incorporate it with the following cement.

2. Lintseed oil, two ounces; Venice turpentine, three; mastich, half a one; *assa fœtida*, two; black rosin, as much; wax, half an ounce; yellow rosin, three. Boil all in a glazed pipkin, for a quarter of an hour; then run it through a cloth into clear water. Take it out of that water; and, taking of this, and of the grinded *lapis*, equal quantities, incorporate them in a glazed pan, and pour some clean and clear warm water over, and let it rest for a quarter of an hour. Stir this water with a wooden spatula; and, in less than another quarter of an hour you will see the water all azured. Decant, gently, that water into another glazed pan. Pour new warm water on the grounds, and proceed as before, continuing to stir and beat it well; then decant again this new azured water with the former.

Repeat

Repeat doing so, till the water is no more tainted with any azurine particles.—When done, set your azured waters in evaporation, and there will remain at the bottom a very fine Azure of Ultramarine, *viz.* four ounces of it for every one pound of composition. Of the remainder, you may make what is called *cender-blue.*

XXXIV. *Another very fine and well-experienced ultramarine.*

Take the finest *lapis-lazuli* you can find. Break it in little bits, and make it red hot in a crucible, between blasting coals. When red hot, throw it in white-wine vinegar; then dry it, and pound it in a marble mortar with a wooden pestle. Should it not pound easily, calcine it again as before, and throw it again in vinegar, *&c.* then try it again in the mortar, and if it do not pound yet, repeat again the same process, till it does at last easily submit to be pulverised. After it has been put into a fine powder, grind it on a porphyry stone, with good *aquavitæ*, till it is impalpable. Then gather it up in little cakes, which you set a-drying on paper or slates. When dry, if you pulverise it, you have a fine ultramarine of it.

XXXV. *A very good and experienced pastil to make ultramarine of.—The doses as for one pound.*

Take nut or lintseed oil, three ounces; new wax, and fine rosin, three ounces of each; rosin, one; Burgundy pitch, four; *oliban*, otherwise male frankincense, two drachms; dragon's blood, one. Melt all these ingredients, one after another, in the same order as they are here prescribed. That is to say, put in a varnished pipkin, the oil first; and, when a little warm, put in the rosin by little bits. This being dissolved, put in the chalk pulverised, pouring it gently, and by little at a time, lest it should blaze. As soon as the rosin is melted, pour the rosin in powder, and by degrees likewise. Next add the Burgundy pitch, broken in small bits, for it does not admit of pulverisation; you must, notwithstanding, put it in but by little at a time; and, when all are introduced and well dissolved, you add gradually the dose of dragon's blood powder, and let it dissolve like the other drugs.—Stir this composition with a stick, by means of which

which you are to judge whether or not your paſtil is done. To know it, let a drop fall from the ſtick into a pan of water; then, working it between your fingers, you ſee whether or not it ſtick to them. If it ſtick, the paſtil is not done, and you muſt let it remain longer on the fire; then repeat the trial again, till it does not ſtick to your fingers, as a proof of its being arrived at its degree of perfection.—Throw it in a glazed pipkin filled with cold water; and when it becomes a little cold, make it into a ball with your hands, which you ſhall have previouſly greaſed with lintſeed oil. Then you may keep it as long as you pleaſe for uſe. Stay, however, three or four days before uſing it the firſt time.

XXXVI. *The way of mixing the* lapis *with the paſtil, to make ultramarine.*

1. Dilute, as thick as you can, a quantity of the before-mentioned impalpable powder of *lapis lazuli*, with a liquor made of two parts of *aquavitæ*, and one of lintſeed-oil.

2. Melt in another glazed pan, without the aſſiſtance of water, and over a gentle fire, the paſtil deſcribed in the preceding receipt.—Obſerve that your paſtil be perfectly purified from any particles of water it might have carried away with it, when you threw it in water in order to form it into a ball.

3. When the paſtil is melted, throw into it the thick paſte you had previouſly made of *lapis lazuli* with brandy and lintſeed-oil. Stir and mix this ſo well, that the whole be moſt perfectly united and incorporated. Then let it remain twenty-four hours, and cover it well for fear of any duſt getting at it.

4. After the ſaid twenty-four hours are elapſed, put in this pan a quantity of lukewarm water, proportionable to that of the matter, and work well the whole together with two wooden peſtles, till the water becomes quite blue, which you will immediately decant off into a china baſon, and cover carefully for fear of duſt.

5. Put new lukewarm water again on the ſame paſtil. Work it a-new as before, and proceed the ſame as for the firſt time.—Repeat this operation as many times as you find the water coming blue, and till you perceive

it begins to turn gray or white, which is a convincing proof that there is no more any thing good in the paſtil. —Be careful to range in order the different bowls in which you have decanted your tinged waters; and, to avoid miſtakes, number them by firſt, ſecond, third, *&c.*

6. Let theſe waters ſettle, and when quite clear as when you put them in, decant them again with all the gentleneſs poſſible, each into another ſimilar veſſel, for fear of looſing any of the ultramarine which lies fixed all round the ſides and bottom of the bowls, and might be, though never ſo little, carried off with the decanted waters. When theſe waters are duly decanted off, cover again, carefully, the bowls, for fear of the duſt, and let the ultramarine, which lies round them, dry perfectly. When dry, bruſh it down gently to the bottom, with a new and ſoft hair bruſh, and gather your powders ſeparately with the ſame numbers on each parcel, agreeable to that of the bowls whence they come.

7. The firſt ultramarine is the fineſt; the ſecond is not ſo much ſo as the firſt; neither is the third ſo fine as the ſecond. And it goes thus, decreaſing in beauty, merit, and value.

Obſervations on the above proceſs.

1. Ultramarine might be drawn from the paſtil, by working it with the hands inſtead of peſtles. But, as it fatigues a great deal more the articulations by that ſort of working, than by the other, there is room to think, that by this mode of proceeding, each ſingle operation might be attended with ſome imperfection; which is the reaſon why the peſtles are preferable.

2. Some people make their *lapis* red hot on the bare coals, then ſteep it in diſtilled vinegar, repeating this ſeveral times till it becomes friable.

3. But it is much preferable to make it red hot in a crucible; becauſe, ſhould the fire make it ſplit, the bits will remain in the crucible. Now it need not be wondered at if it does, particularly when calcinations are often repeated.

4. The *lapis*, which is of a fine blue, and ſtriped with gold or ſilver, is the beſt to make ultramarine of.

5. The *lapis* is alſo reckoned to be of a good quality, when

when it preſerves its fine colour, even after it has been made red hot in blaſting charcoals.

XXXVII. *Another ſecret to compoſe a fine blue, fit for waſhing, in drawings, inſtead of ultramarine, which is both too dear, and too ſtrong, to be uſed for that purpoſe.*

1. Gather in the ſummer, a large quantity of blowart which grows in the fields among the corn. Pick well their blue leaves off, and throw the remainder away. Have lukewarm water impregnated with impalpable powder of alum. Put the above picked blue leaves into a marble mortar with a ſufficient quantity of that alum water, to ſoak them only. Then, with either a wooden or marble peſtle, pound them, till the whole is ſo maſhed, as to give eaſily all the juice by expreſſion through a new cloth. When you ſtrain it, you muſt do it over a china or glaſs bowl, in which there is water impregnated with the whiteſt gum-arabic you can find.

2. Obſerve that you muſt not put much alum in the firſt water, if you are deſirous of preſerving the brightneſs of the colour: for, by putting too much of that ingredient, as well as of the water impregnated with it, you darken the tone of the colour.

3. *Note.* By means of the ſame proceſs, you may likewiſe draw the colours from every flower which has any great eclat. You muſt not neglect to pound them with alum water, which prevents the colour from ſuffering any alteration; as it ſometimes happens at the very firſt bruiſe.

4. To render theſe colours portable, you ſet them a-drying in the ſhade, in china or glaſs veſſels, well covered to fence them againſt the duſt.

XXXVIII. *The true ſecret of making* Iris-*green.*

1. Take a large quantity of the flowers of that name in the ſpring. Pick them; that is to ſay, pick out the green and the yellow, which are at the bottom of the petal of the flower. Next to this, pound them in a marble mortar, with a little lukewarm water, impregnated with alum. When pounded, expreſs the juice through a new cloth, over a china bowl. Then mix ſome gum-arabic water with it.

2. If

2. If you want a tone of colour different from the natural colour of the flower, you may change it by only adding, after the flowers are pounded, a little quick-lime duſt in the mortar, and give two or three ſtrokes of a peſtle more to the whole; then ſtrain it.

3. *Note.* If you ſhould pound theſe flowers in a wooden mortar, you muſt be cautioned at leaſt to take care it ſhould not be one of walnut-tree wood, becauſe it is apt to tarniſh the colours, and deſtroy their brightneſs, which is one of the chief things always required in colours.

4. In the month of March, you may, by means of the ſame proceſs, obtain the colour from garden, or double violets. But this is never ſo fine nor ſo lively.

XXXIX. *To make a dark green, whether for the grounds of miniature pictures, or for waſhing on paper, or, in ſhort, for draperies and terraces.*

Take, towards the end of autumn, a good quantity of wallwort's ſtalks, with their fruits on them, and very ripe. Let them rot for five or ſix days, in the cellar; and, when you ſee the fruits have fomented ſufficiently to give eaſily their juice by expreſſion, ſtrain it through a new cloth in alum-water. Divide the whole into ſeveral glaſs tumblers to dry it more eaſily. Set them in the air, but not in the ſun, and lay ſome paper over them to prevent any thing from falling into the glaſſes, but which ſhould not at the ſame time ſtop the exhalation of the liquor, and thereby cauſe it to become mouldy. By theſe means, you ſhall have a colour fit for the waſh of a green hue, and dark at the ſame time.

XL. *To make the Biſtre, for the waſh.*

1. Grind, on marble, with child's water, ſome chimney-ſoot. Mullar it thus ſo long as to bring it to be as fine as poſſible. When done, put it in a wide-mouthed bottle, which fill up with clear water; and, then, ſtir and mix all well with a wooden ſpatula. Let the coarſeſt parts ſettle for about half an hour's time, and fall to the bottom of the veſſel. Decant out now the liquor gently into another veſſel. What remains in the bottom of the firſt bottle, is the coarſeſt biſtre.

2. Proceed the ſame with reſpect to the ſecond bottle,

tle, and after having left this to settle for three or four days, instead of half an hour, decant it into a third. This gives you the finest bistre.

3. It is thus you are to proceed in the manipulation of all the colours which are intended to serve in drawing for wash whenever you will not have them rise thick above the surface of the paper, which would undoubtedly look very bad; for, the neatness required in a draught, forbids the use of any coarse colour.

XLI. *The secret for a fine Red for the wash.*

1. Make a subtile powder with any quantity of cochineal. Put it in a vessel, and pour so much rose-water over it as will exceed above it by two fingers.

2. Dilute calcined and pulverised alum, while it is yet quite warm, into plantain-water, and mix some of the liquor in which you have dissolved the cochineal.

3. This process will give you a very fine red, much preferable for the wash, to that which is made with vermilion, because this last has too much consistence, and, besides tarnishes too soon, on account of the mercury which enters into its composition.

XLII. *A secret to make Carmine, at a small expence.*

Break and bruise, in a bell-metal mortar, half-a-pound of gold colour Fernambourg-Brasil. Put this to infuse with distilled vinegar in a glazed pipkin, in which you boil it for the space of a quarter of an hour. Strain the liquor through a new and strong cloth: then set it again on the fire to boil. When it boils, pour on it white-wine vinegar, impregnated with Roman alum. Stir well with a wooden spatula, and the froth that will arise is the Carmine. Skim it carefully in a glass vessel, and set it to dry.

§ V. *Composition of colours, to dye skins or gloves.*

XLIII. *A lively Isabel.*

To make a lively Isabel colour, you must, to a quantity of white, add one half of yellow, and two thirds of red and yellow.

XLIV. *For the same, paler.*

If to a quantity of white, you put only one half of yellow, and another half of red, you shall have an Isabel of a paler hue than the first.

XLV. *For a pale filbert colour.*

1. Take burnt umber; a little yellow, very little white, and ſtill leſs red.

2. This is made darker, only by adding to it a quantity of burnt umber as much yellow; a little white, and as much red.

3. Its darkneſs is ſtill increaſed, if, putting no white at all to the umber you add only ſome black chalk, a little yellow, and as much red.

XLVI. *For an amber colour.*

To make an amber colour; to much yellow, you add very little white, and no more red than white.

XLVII. *For the gold colour.*

To much yellow, join a little more red; and this mixture will give you a very fine bright gold colour.

XLVIII. *For the fleſh colour.*

To imitate well the complexion, or fleſh colour, you mix a little white and yellow together, then add a little more red than yellow.

XLIX. *The ſtraw colour.*

Much yellow; very little white; as little red, and a great deal of gum.

L. *A fine brown.*

1. Burnt umber; much black chalk; a little black, and a little red, will make a fine brown, when well incorporated together.

2. The ſame is made paler, by decreaſing the quantity of black chalk, and no black at all in the above compoſition.

LI. *To make a fine muſk colour.*

Take burnt umber; very little black chalk; little red and little white. Theſe ingredients well mixed will produce as fine a muſk colour as ever was.

LII. *To make a Frangipane colour.*

1. This is made with a little umber; twice as much red, and three times as much yellow.

2. The paler hue of it is obtained by adding only ſome white, and making the quantity of red equal to that of yellow.

LIII. *An*

LIII. *An Olive colour.*

To make the olive colour, take umber, not burnt; a little yellow; and the quarter part of it of red and yellow.

LIV. *For the Wainſcot colour.*

Much yellow; little white; little umber; and of red half the quantity of yellow.

LV. *How to make Skins and Gloves take theſe Dyes.*

Grind the colours you have pitched upon with perfumed oil of jeſſamine, or orange flowers. Then range the grinded colour on a corner of the marble ſtone. Grind, of gum-adragant, an equal quantity as that of the colours, ſoaking it all the while with orange flower water. Then grind both the gum and the colour together, in order to incorporate them well.—Put all into a pan, and pour a diſcretionable quantity of water over it, to dilute ſufficiently your paſte. Then with a bruſh, rub your gloves or ſkins over with this tinged liquor, and hang them in the air to dry. When dry, rub them with a ſtick. Give them again, with the ſame bruſh, another ſimilar coat of the ſame dye, and hang them again to dry. When dry for this ſecond time, you may dreſs them, the colour is ſufficiently fixed, and there is no fear of its ever coming off.

LVI. *To varniſh a Chimney.*

Blacken it firſt with black and ſize. When this coat is dry, lay another of white lead over it, diluted in mere ſized water. This being dry alſo, have verdigriſe diluted and grinded with oil of nuts and a coarſe varniſh, and paſs another coat of this over the white.

§ VI. *To colour, or varniſh, Copperplate-prints.*

LVII. *To varniſh Copperplate-Prints.*

1. Have a frame made preciſely to the ſize of your print. Fix it with common flour-paſte, by the white margin on that frame. Let it dry, then lay the following tranſparent varniſh on it, which is to be made without fire.

2. Dilute in a new glazed pipkin, with a ſoft bruſh, as big as your thumb, about a quarter of a pound of Venice turpentine, and twopenny worth of ſpike, and

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as much turpentine oils, and half a gill, or thereabouts, of spirit of wine.—This varnish being no thicker than the white of an egg, lay with your brush a coat of it on the wrong side of the print; and, immediately, another on the right. Then set it to dry, not upright, but flat. And, if it should not dry quick enough, pass a light coat of spirit of wine on the whole.

LVIII. *How to colour these prints, in immitation of Pictures in oil colours.*

1. To paint these prints, you must work them on the back in the following manner. Prepare, first, your colours on a pallet, and then proceed thus:

2. The flesh-colour is made with a little white and vermilion, which mix with your pencil according to the degree of redness you will have it.—For the green of tree-leaves, you must have mountain-green, ready prepared from the colourman; and, for the finest green, some verdigrise: As for the lighter shades of these colours, you only add some yellow to either of the above two, more or less, according to the circumstances.—To paint woods and trunks of trees, nothing more is required than umber.—To express sky-colours and clouds, you mix some blue ceruse with white lead; and, with these two colours only, you alter your blues to various degrees of shades, dimimishing or augmenting one of the two, according to the darkness or lightness of the skies which you want to express. For the distances, a mixture of yellow and white lead; &c. and so on for the other colours you may want.

3. You are to compose them yourself on the pallet with the pencil; and, to mix or unite them, use a little oil of nuts, which you take up with the point of the pallet-knife. Then with the pencil, you apply them on the wrong side of the print.

LIX. *A varnish which suits all sorts of Prints, and may be applied on the right side of it.—It suits also pictures and painted wood.—It stands water, and makes the work appear as shining as glass.*

Dilute one quarter of a pound of Venice turpentine, with a gill, or thereabouts, of spirit of wine. If too thick, add a little more of this last; if not enough, a little

little of the former, so that you bring it to have no more thickness than the apparent one of milk. Lay one coat of this on the right side of the print, and, when dry, it will shine like glass. If it be not to your liking, you need only lay another coat on it.

LX. *To make appear in gold, the figures of a Print.*

1. After having laid on both sides of the print, one coat of the varnish described in the above *Art.* lvii. in order to make it transparent, let it dry a little while. Then before it is quite so, lay some gold in leaves on the wrong side of the print, pressing gently on it with the cotton you hold in your hand. By these means all the parts, whereon you shall lay these gold leaves, will appear like true massive gold on the right side.

2. Now when this is all thoroughly dry, you have only to lay on the right side of it, one coat of the varnish described in the preceding *Art.* lix. it will then be as good as any crown-glass. You may also put a paste-board behind the print, to support it the better in its frame.

LXI. *A curious secret to make a print imitate the painting on glass.*

Chuse a crown-glass of the size of your print; and lay on it two coats of the following varnish.

1. Put on the fire, in a glazed pipkin, and let boil for the space of one hour, Venice turpentine, four ounces; spirit of the same, and of wine, equal parts, one ounce and a half of each; mastich in tears, two drachms.

2. After it has boiled the prescribed time, let it cool, and then lay the first coat on the glass; this being dry, lay another; and, as soon as this is nearly dry, then lay on it, as neatly as possible, the print, previously prepared as follows.

3. Have a glazed vessel so broad at bottom as to admit of the print flat with all ease in its full size. Let this vessel be also as wide at top as it is at bottom, that you may get the print in and out of it on its flat, without bending it in the least. Pour *aquafortis* in this pan or vessel, enough to cover all the bottom; then lay the engraved side of your print on that *aquafortis*. Take it

out,

out, and wipe the *aquafortis* off gently with ſoft rags, then ſteep it two or three times in three different clean freſh waters, and wipe it each time in the ſame manner.

4. This being done, lay the right ſide on the before-mentioned glaſs, before the ſecond coat of varniſh be quite dry, and while it is ſtill moiſt enough for the print to ſtick upon it uniformly, equally, and ſmoothly, without making any wrinkles or bladders. When it is perfectly dried in that ſituation, wet your finger in common water, and moiſtening the print on the back part in all the white places, which have received no impreſſion from the engraving of the plate, rub it all off. By theſe means, there will remain nothing but fairly the printed parts. On them you may paint in oil with a bruſh, and the moſt bright and lively colours; and you will have pictures, on which neither duſt nor any thing elſe will be able to cauſe any damage.—To do this, there is no need of knowing, either how to paint or draw.

LXII. *Another to the ſame purpoſe.*

1. Heat before the fire, a crown glaſs of the ſize of the print, and then rub it over with Venice turpentine, which, on account of the heat of the glaſs, will ſpread the more eaſily.

2. Boil next your intended print, in ſpirit of wine, for about half a quarter of an hour; and then lay it by the right ſide on the glaſs.

3. This glaſs being cold, wet your finger, and moiſtening the back of the print, ſcrape, with your nail, the paper off the glaſs, ſo that there remain nothing but the ſtrokes of the engraving.

4. Boil, in a matraſs, for about a quarter of an hour, or rather more, and in *balneo mariæ*, one part of turpentine with four of ſpirit of wine. Then lay two coats of this compoſition on the back of the print, after you have ſcratched off all the paper, and allowing time between each coat to dry.

5. As ſoon as the ſecond coat is dry you may lay on water-colours on the print, according to taſte and judgement, and you will have a choice of beautiful pictures, agreeable to the beauty of the prints uſed.

LXIII. *The*

LXIII. *The method of chalking, for those who are not acquainted with drawing.*

They who are not acquainted with the principles of drawing, may amuse themselves with chalking some beautiful prints, on white paper, where they shall have nothing more to do afterwards than shade, in the same manner as they see done in the original. When they shall have practised for a while in that way, they will soon become able to strike out themselves some good piece of design. And to obtain that point, the following method is recommended.

1. With a soft, and one of the best, black lead pencils, rub one side of a white sheet of paper, cut to the size of the print, so that nothing of the paper can be seen, and only the black lead colour.—Lay this sheet, on the clean side, upon the face of the print, that it may not soil it; and on this sheet, the black side of which now lies uppermost towards you, lay another sheet of clean paper, and fix these three sheets together by the four corners, and on the edges, with fine minikin pins, so that the sheets may not vary one from another, which would quite confuse and mar the whole design.

2. Now take a blunted needle, or ivory point, and slip it, in pressing gently, all over the turns of the prints, going gradually and orderly for fear of forgetting some places, which may be prevented by laying a flat ruler across the print under your hands. When the whole is finished, unpin the papers; and, on the under part of that which lays at top, you will find all the outlines of the print most exactly drawn.

3. You may now, on these outlines, pass a stroke with India ink and a brush, or with ink and a pen; after which, with a crum of stale-bread, you rub off clean all the useless marks of the pencil, and leave none but those marked with ink. And to shade this design, you wash it with India ink, or colours, and a brush.

LXIV. *How to prepare a transparent paper to chalk with.*

In order to render themselves sooner, and more easily, masters of chalking neatly, and not to go out of the fine turns and outlines of a drawing, beginners should

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firſt know how to prepare a tranſparent paper, which, as it lets them ſee the minuteſt parts of the ſtrokes as through a glaſs, gives them of courſe an opportunity of acquiring, by practice, a correctneſs, preciſion, and truth, in the expreſſion of all the turns of a piece of drawing, be it whatever it will. This preparation then is as follows.

1. Have, one or ſeveral, ſheets of fine and very thin paper, and rub them over with oil, or ſpirit, of turpentine, mixed in double the quantity of oil of nuts. To cauſe the paper to imbibe that mixture, ſteep a ſponge or feather in it, which paſs on both ſides of the paper, and then let it dry.

2. When you want to uſe it, lay it on a print. Then, with a bruſh, a pencil, or a pen, paſs over all the ſtrokes, lines, and turns, of the deſign laid under. You may even thus learn to ſhade with neatneſs, if you waſh that ſame deſign, while fixed on the original print, with India ink.

Thus practiſing often, and for a certain while, you may learn to draw very neatly, and even with boldneſs, provided you apply with attention, and are bleſſed with ſome ſhare of memory. This method will certainly prove very agreeable, uſeful, and entertaining, for thoſe who have not the patience to learn by the common method, which ſeems too tedious to ſome, and generally diſguſts beginners.

LXV. *Another, and more ſpeedy method of making a tranſparent paper, to be uſed inſtantly.*

The above receipt for making tranſparent paper for drawing being attended with ſome difficulty, *viz.* the length of time which it takes to dry, we thought it would not be unacceptable to the public to be appriſed of another, more ſpeedy, and no way inferior to the other, by means of which, in a hurry, it may be made and uſed directly, as in a caſe, for example, where any one, being glad of copying a deſign, had not at hand varniſhed, or tranſparent, paper.

With a ſponge, rag, feather, or any thing, ſpread lintſeed oil on both ſides of any common thin ſheet of paper; then, as ſoon as done, wipe it with a handful of

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the ſoft rags which are ſcraped off from leather at the tanner's. The paper is inſtantly dry and fit for immediate uſe.

Note. Nothing elſe can ſupply the tanner's leather rags, as nothing could ſoak the ſuperfluous oil from the paper ſo faſt, and ſo thoroughly. It is that which dries it ſo quick, and makes it fit for inſtant uſe.

LXVI. *A varniſh to render tranſparent the impreſſion of a print which has been glued on glaſs, and the paper ſcratched off as mentioned in* Art. lxi. *and* lxii.

Take turpentine, and a very little oil of the ſame. Dilute all well together, and lay one coat of it on the ſtrokes of engraving, which are left fixed on the glaſs.

§ VII. *For painting on glaſs.*

LXVII. *How to draw on glaſs.*

Grind lamp-black with gum-water and ſome common ſalt. With this and a pen, a hair pencil, or any thing you pleaſe, draw your deſign on the glaſs; and afterwards ſhade and paint it with any of the following compoſitions.

LXVIII. *A colour for grounds on glaſs.*

1. Take iron filings, and Dutch yellow beads, equal parts. If you want it to have a little red caſt, add a little copper's filings. With a ſteel mullar, grind all theſe together on a thick and ſtrong copperplate, or on porphyry. Then add a little gum-arabic, borax, common ſalt and clear water. Mix theſe a little fluid, and put the compoſition in a phial for uſe.

2. When you come to make uſe of it, you have nothing to do but with a hair pencil lay it quite flat on the deſign you ſhall have drawn the day before; and having left this to dry alſo for another day, with the quill of a turkey, the nib of which ſhall not be ſplit, you heighten the lights in the ſame manner as you do with crayons on blue paper. Whenever you put more coats of the above compoſition one upon another, the ſhade, you muſt be ſenſible, will naturally be ſtronger. And when this is finiſhed you lay your colours for garments and complexions as follows. LXIX. *Preparation.*

LXIX. *Preparation of lake, for glaſs.*

Grind the lake with a water impregnated with gum and ſalt; and then make uſe of it with the bruſh.—The ſhading is operated by laying a double, treble, or more coats of the colour, where you want it darker. And ſo it is of all the following compoſitions of colours.

LXX. *Preparation of the blue purple, for glaſs.*

Make a compound of lake and indigo, grinded together with gum and ſalt water; and uſe it as directed in the preceding article.

LXXI. *Preparation of the green, for glaſs.*

Indigo mixed with a proportionable quantity of gamboge, and grinded together as above, will anſwer the intended purpoſe.

LXXII. *Preparation of the yellow for the ſame.*

Gamboge grinded with ſalt water only.

LXXIII. *Preparation of the white.*

You have only to heighten much the white parts with a pen.

LXXIV. *The proper varniſh to be laid on glaſs after painting.*

Boil, in oil of nuts, ſome litharge, lead filings, and white copperas calcined. When done and cold, lay it all over the colours which you put on the glaſs.

LXXV. *How to paint on glaſs without fire.*

Take gum arabic and diſſolve it in water with common ſalt, bottle, and keep it. With this liquor, if you grind the colours you intend to paint with, they will fix and eat in the glaſs. Should you find they do not enough, increaſe only the doſe of ſalt.

§ VIII. *Preparations of colours of all ſorts for oil, water, and crayons.*

LXXVI. *An oil to grind colours with, when the works are much expoſed to the injuries of the weather.*

Take two ounces of maſtich in drops, very clear, and grind it with lintſeed oil. Then put in a well-glazed pipkin any quantity of that oil, and ſet it on the fire to boil. By little and little introduce in that boiling oil the

the above prepared maſtich, ſtirring well the whole to mix and incorporate it better. When done, take it off from the fire, and let it cool.—Such is the preparation of oil with which you are to grind your colours, when they are to be much expoſed to the injuries of the weather, for they will reſiſt it.

LXXVII. *To marble and jaſper paper.*

1. Grind all the colours you want to employ (ſuch as lake, maſſicot, indigo, yellow and red ocher, *etc. etc.*) with bullock's gall; grind each ſeparately, and keep them ſo. Then have a large and wide pan filled with lukewarm gum-water. Stir well that water with a ſtick. While it is thus in great motion, and your colours being ready under your hand, with a large bruſh take of each ſeparately, as much as the tip of the bruſh will carry, and touch only the ſurface of the water with it. The colours will immediately expand. Each colour requires a particular bruſh to itſelf. Therefore, with another bruſh, take of another colour, and do the ſame; and, with another, of another, and ſo on, till you have put on your water all thoſe you have deſtined for the purpoſe.

2. When the water ceaſes to turn, you will plainly perceive all the variety occaſioned by the different colours. Then, taking your ſheet of paper, lay it flat on the water, leave it there for about two or three minutes, and, without taking it out, give it one turn round on the water, then pull it by one of the edges to the ſide of the pan, waſh it, dry it, and burniſh it afterwards.

Note. The paper muſt be choſen good, and the water ſized with gum-adragant.

LXXVIII. *To clean pictures.*

Take the picture out of its gilt frame. Lay a clean towel on it, which, for the ſpace of ten, fourteen, ſixteen, or eighteen days, according as you find it neceſſary, you keep continually wetting, till it has entirely drawn out all the filthineſs from the picture. Then, with the tip of your finger, paſs ſome lintſeed oil which has been ſet a long while in the ſun to purify it, and the picture will become as fine as new.

LXXIX. *Another*

LXXIX. *Another for the same purpose.*

Put into two quarts of the oldest lye one quarter of a pound of Genoa soap, rasped very fine, with about a pint of spirit of wine, and boil all together on the fire. Strain it through a cloth, and let it cool. Then with a brush, dipped in that composition, rub the picture all over, and let it dry. Do the same again once more, and let it dry too. When dry, dip a little cotton in oil of nut, and pass it over all the picture. Let this dry again; and, afterwards, warm a cloth, with which rub the picture well over, and it will be as fine as just out of the painter's hands.

LXXX. *A secret to render old pictures as fine as new.*

Boil in a new pipkin, for the space of a quarter of an hour, one quarter of a pound of grey or Bril-ash, and a little Genoa soap. Let it cool, so as to be only lukewarm, and wash your picture with it, then wipe it. Pass some olive oil on it, and then wipe it off again. This will make it just as fine as new.

LXXXI. *An oil to prevent pictures from blackening.—It may serve also to make cloth to carry in the pocket, against wet weather.*

Put some nut, or lintseed oil, in a phial, and set in the sun to purify it. When it has deposited its dregs at the bottom, decant it gently into another clean phial, and set it again in the sun as before. Continue so doing, till it drops no more *fæces* at all. And with that oil, you will make the above-described compositions.

LXXXII. *A wash to clean pictures.*

Make a lye with clear water and wood ashes; in this dip a sponge, and rub the picture over, and it will cleanse it perfectly.—The same may be done with chamber-lye only; or otherwise, with white wine, and it will have the same effect.

LXXXIII. *Another way.*

Put filings in an handkerchief, and rub the picture with it. Then pass a coat of gum-arabic water on the picture.

LXXXIV. *Another*

LXXXIV. *Another way.*

Beat the white of an egg in chamber-lye, and rub the picture with it.

LXXXV. *A very curious and simple way of preventing flies from sitting on pictures, or any other furniture, and making their dung there.*

Let a large bunch of leeks soak for five or six days in a pailful of water, and wash your picture, or any other piece of furniture, with it. The flies will never come near any thing so washed. This secret is very important and well experienced.

LXXXVI. *To make indigo.*

Put some *isatis*, otherwise woad, or *glastum*, with slacked lime, to boil together in water. There will rise a scum, which being taken off, and mixed with a little starch, makes the indigo.

LXXXVII. *To make a yellow.*

What the *luteola* dyes yellow, becomes green by the woad, or *glastum*. Whence we may justly conclude, that green is not a simple colour, but a mixture of blue and yellow; as the yellow itself is a compound of red and white.

LXXXVIII. *An azure of mother-of-pearl.*

Take any quantity of superfine tested silver in laminas. Put it a little while in vinegar; then, taking it out of it, strew over the laminas some pounce-powder to alcoholise them. Next stratify them in a crucible; and when red hot, take them off from the fire, and you will have a fine azure.

LXXXIX. *A white for painters, which may be preserved for ever.*

Put into a large pan three quarts of lintseed oil, with an equal quantity of brandy, and four of the best double distilled vinegar; three dozen of eggs, new laid and whole; three or four pounds of mutton suet, chopped small.—Cover all with a lead plate, and lute it well. Lay this pan in the cellar for three weeks, then take skilfully the white off, then dry it. The dose of the composition for use is six ounces of that white to every one of bismuth.

XC. *Another*

XC. *Another white for ladies' paint.*

The pomatum which ladies make use of for painting is made as follows.—To four parts of hog's-lard add one of a kid. Melt them both together, then wash them. Re-melt and wash them again. Then add four ounces of ammoniac salt, and as much of sulphur, in subtile powder. This white will keep as long as that mentioned in the preceding receipt.

XCI. *A good azure.*

Take two ounces of quicksilver; sulphur and ammoniac salt, of each one ounce. Grind all together, and put it to digest in a matrass over a slow heat. Increase the fire a little; and, when you see an azured fume arising, take the matrass off from the fire. When cool, you will find in the matrass as beautiful an azure as the very ultramarine itself.

XCII. *An azure from silver, done in less than a fortnight.*

Dissolve in very strong vinegar, as much gem-salt and roch-alum, as it will be able to dissolve. Put this in a new pipkin; and, over it, hang up laminas of the finest tested silver. Cover the pot, and lute it well. Bury it in the cellar; and ten or fifteen days afterwards take off the azure, which you will find about the laminas. Replace things as before; and, ten days afterwards, the same again; and repeat this process as many times as you can get any azure by it.

The silver laminas may steep in the vinegar if you think proper.

Besides gem-salt, and roch-alum, some likewise dissolve alkali in the vinegar.

XCIII. *To make an azured water.*

1. Gather wallwort's grains between green and ripe, and bake or stew them in a pan. When they have boiled a considerable time, strain them through a cloth, and keep the juice in a glass phial; its colour will never change, and will keep for ever very fine.

2. Have next dog's dung very dry. Pulverise it very fine, and sift it through a silk sieve. Then grind it on a marble with the wallwort's juice, and a mullar, as painters do their colours, and you will find this paste of a very fine azure colour.

3. Now,

3. Now, if you tinge any water with this, by putting it in a phial to ſoak, you may dye whatever you will with it, ſuch as thread, cotton, cloth, *&c.*

XCIV. *Another way of making azure.*

Take the bulk of a filbert of ammoniac ſalt, which you diſſolve in a common half-pint glaſs tumbler of water. Then pound and ſift, all together, one ounce of vitriol, and one and a half of quick lime. Put this powder into the water in which the ammoniac ſalt was diſſolved. Leave this to infuſe for the ſpace of forty-eight hours, and at the end of that term the azure ſhall be done.

XCV. *A fine azure.*

Make an incorporation of three ounces of verdigriſe, and of an equal quantity of ammoniac ſalt which you dilute with a little tartar-water, ſo as to make a thick paſte of it. Put this compoſition into a glaſs, and let it reſt for a few days, and you will have a fine azure.

XCVI. *Another way.*

Pulveriſe and mix well together one part of ammoniac ſalt, and two of verdigriſe, with a little ceruſe. Then pour over it oil of tartar enough to make a clear paſte of it. Put this in a glaſs veſſel, which take care to ſtop and lute well. When done, put it in an oven along with the bread, and take it out with it alſo, then the azure will be done.

XCVII. *Another way.*

Take ſublimed mercury, four parts; ammoniac ſalt, two; ſulphur-*vivum*, one. Pulveriſe the whole, and put the powder in a matraſs, which lute well with the lute of ſapience. Put this matraſs on a mild and ſlow fire; and, when you ſee a white fume beginning to riſe, ſtop the fire. When the matraſs is cold, break it, and you will find a very fine azure at the bottom. Now take it and work it with lukewarm water firſt, and then with cold.

Note. There are ſome who abſurdly waſh it with lye, or a ſtrong lime-water; but they moſt undoubtedly ſpoil their azure entirely.—What is moſt adviſable, and indeed the only preparation allowable, is to boil a little white honey in the water, and ſkim it; and when that

water

water becomes lukewarm, wash the azure with it. This last may contribute to give it a fine colour, but the other will certainly hurt it.

XCVIII. *To make an admirable white lead, fit for oil painting and colouring of prints.*

Grind the finest white lead in flake you can find, on the stone with vinegar. It will immediately turn black. Wash it well in a panful of water, and let it settle. Pour the water off by inclination, and grind it again with fresh vinegar, then wash it a-new. Repeat this operation four or five times, and you will get a most beautiful white.

XCIX. *The preparation of verdigrise.*

Grind the verdigrise with vinegar, and put it in a piece of brown bread dough. Bake it as you would bread; and, when done, cut it open and take it out. You will then have a very fine verdigrise, fit to work with, either in oil or water, as you like.

C. *A fine liquid green.*

Mix well together, one pound of Montpelier verdigrise, and half a pound of white tartar from the same place. Put this a-soaking for twelve hours in two quarts of the strongest vinegar, then reduce it by boiling to one half. Let it rest for two days, and filter it afterwards in a bottle, wherein you will keep it for use.

CI. *To make the* Stil-de-grain, *which we call* Brown pink.

Bruise and boil in three quarts of water four ounces of French berries, to the reduction of one half. Strain all through a cloth, and put in this juice a discretionable quantity of whitening, pounded and sifted into a subtile powder, so as to make a thick paste, which you put into small tied bags, & set to dry on tiles. When dry, it is used with gum. And to render it finer, you may put some gamboge.

CII. *To make a fine vermilion.*

Make a mixture of cochineal powder and burnt alum. Stifle it quite hot in rose or plaintain water. It will give you the finest vermilion in the world.

CIII. *A secret to draw without either ink or pencil.*

Rub a sheet of paper with tripoly. Then, with any blunt

blunt point, form your drawing on it. Whatever you trace will be visible.

CIV. *To make an imitation of enamel on tin, for chimney-branches, &c.*

Get a sheet of block-tin very clean, and cut it in the form, shape, and figure, you chuse to make your flowers and other things. Grind what colours you propose to make use of, with clean water, and each separately, then let them dry. When you want to employ them, dilute them, each apart, with liquid varnish, and lay them on with the brush. Set the work in the open air for fear the colours should run, and when they are a little thickened and consolidated, finish drying them before a gentle fire.

CV. *A very valuable secret to make exceeding good crayons, as hard as red chalk. This secret is of the discovery of Prince* Robert, *brother to prince* Palatin.

Grind, on the stone, some tobacco pipe clay, with common water, so as to make a paste of it. Then take separately each colour, and grind them, when dry, on the stone, so fine as to sift them through a silk sieve. Mix, of each of the colours, with your first white paste, as much as will make it of a higher or paler hue, and embody the whole with a little common honey and gum-arabic water.

Note. You must be attentive to make crayons of various degrees of hues in each colour, for the *chiaros* and *oscuros*, or lights and shades. Then you roll each crayon between two boards very clean, and set them to dry on a sheet of paper for two days in the shade. To complete their drying lay them before the fire, or in the sun: and then you may use them with satisfaction. It is, it must be confessed, a very valuable composition.

CVI. *To render the stone-cinnabar and vermilion finer; and, at the same time, to prevent them from blackening.*

1. You raise the hue of the stone-vermilion, if, in grinding it, you add gamboge water, tinged with a little saffron. This preparation extends only to the red.

2. With respect to the orange colour you must add some minium to it.

3. For the yellow, put a discretionable quantity of orpine

orpine in cakes, prepared as follows.—Take the fineſt orpine you can find, and grind it well with water. Make it in little cakes, and ſet it to dry on paper, as you do with every other ſort of colour. When dry, pulveriſe and uſe it.

4. For the *gridelin*, take French ſorrel and boil it by itſelf in water, to draw as ſtrong a tincture from it as you poſſibly can. Then have white lead, (dried in cakes, and prepared after the method above mentioned for the orpine), and grind it a-new with this ſorrel tincture, then dry it. Grind and dry it again, and repeat this operation with the ſorrel tincture, till you have obtained the deſired point of colour.

CVII. *The true proceſs uſed in the compoſition of the Eaſtern carmine.*

1. Have a glazed pipkin, quite new, holding fully two Engliſh quarts. Waſh it with boiling water, then fill it with ſpring or river water, very clean and filtered. Set it on blaſting coals, and when it begins to boil throw in a drachm of *chouan* in fine powder, which you boil very quick for near a quarter of an hour. Then ſtrain this water through a cloth waſhed in lye, and not with any ſoap, and receive it in another new glazed pipkin, cleaned and waſhed as the firſt. Put this on a fire, not quite ſo blaſting as the firſt; and, when it begins to give ſigns of boiling, throw in one ounce of the fineſt cochineal, pulveriſed very fine. Stir often with a little hazel-tree ſtick, ſtripped of its peal, and let boil gently for near a quarter of an hour; then throw in ſixty grains of *autour*, in ſubtile powder, and keep it on the ſame degree of fire, boiling for half a quarter of an hour. Take it off from the fire, and throw in ſixteen grains of Roman alum in powder, then ſtrain it immediately through a clean cloth, waſhed with lye, and no ſoap, and receive it in two different large china bowls, capable to contain more than three pints of liquor apiece, new and perfectly clean. Place theſe in a room, where they will be perfectly free from duſt, and let them reſt there for a week, that the carmine may have time to make a precipitation.

2. At the end of this term, decant out gently your tincture

tincture into two other China bowls, of the same size as the two former, & as perfectly clean, taking great care in decanting, to do it so gently that the liquor may not carry the carmine along with it. Then letting dry in a shade the carmine, which shall have been left in the bottom of your bowls, gather it with a little brush, and keep it very cleanly.

3. Eight or ten days afterwards, more or less, decant again the tincture which is in the second bowls, into a new varnished pipkin, then dry and gather the carmine, which is at the bottom, in the same manner as the first.

4. Then set the pipkin, in which the carmine has been decanted for this second time, on the fire, and vaporise the liquor gently, till the ground remains in the consistence of a pap. This pap-like ground must then be put into several small china cups, and place in the sun to dry, which will procure you again another carmine darker, and much less valuable than the first. Should there happen any moistness on your last cups, take it off immediately, but gently, and with a great deal of care.

5. In order to take the water off from your china bowls, you might make use of another method, *viz.* a very fine and clean sponge, in the following manner. Dip your sponge into very clear and pure water, and there work it well with your hand, soaking and pressing it alternately till you have rendered it very soft. Then press and squeeze it quite dry in a clean towel. Now, if you only approach it to the superfice of the tinctured water, it will immediately fill itself with it, and you may squeeze it into another empty bowl, thus repeating the same process, till you have got it all out of the first bowls; taking care every time you approach it to the surface of the water, lest it should touch the carmine; for no doubt but it would carry some along with the water.

6. If you dissolve one drachm of mineral crystal into this tincture, by boiling it to that effect for five or six minutes, it will help a great deal the precipitation of the colour, from which you take out afterwards the water with a sponge, as we said before. Should the water you have thus drawn out be still tinged, you may add some

more

more mineral cryſtal to it again; boil it as before, ſtrain it through a cloth, and let it ſettle. By theſe means you will have very fine crimſon carmine.

CVIII. *The proceſs obſerved in making the lake.*

1. Take one pound of Alicant kali or Bril-aſh, pulveriſed, which put in a kettle with four quarts of ſpring water. Boil the whole for the ſpace of a quarter of an hour, keeping ſtirring all the while with a ſtick, then take it off from the fire, and let it cool ſo as to be able to keep your finger in it without ſcalding. When it is in that ſtate, throw it in a jelly bag, made of cloth, to filter it, and render it perfectly clear. Put it, next, in a new glazed pipkin, with one ounce of finely pulveriſed cochineal, previouſly diluted by degrees with ſome of the ſame lye. Set it a-boiling for half a quarter of an hour, and never ceaſe to ſtir with a ſtick all the while it is on the fire.—You may, if you chuſe, add one drachm of *terra merita* in fine powder, at the ſame time with that of the cochineal; it will render your lake the reder.—When the whole ſhall have boiled the preſcribed time of half a quarter of an hour, take it off the fire, and let the tincture cool, in order to paſs it through a cloth, or the above-mentioned jelly-bag. Set a large ſtone pan under the bag to receive the tincture which ſhall filter; and, when all is well drained, take the bag, turn it to throw off all the dregs, and waſh it well, inſide and outſide, in clear water, and wring it quite dry.

2. Now hang again this ſame bag at two feet diſtance, or thereabouts, above the pan wherein the tincture did run, and now is. Diſſolve, in about two quarts of warm ſpring water, ſix ounces of Roman alum well pounded, that it may more readily melt. When this diſſolution is no more than lukewarm, have ſomebody to pour it for you in the above jelly-bag, while you ſtir with a ſtick what runs from it into your tincture, and do ſo till the whole is paſſed through, and the tincture froths no more.—Then wring well your bag again, to expreſs all the alum's diſſolution from it into your tincture, and waſh it again afterwards in clear water, as before.

3. Have another ſtone pan like the firſt, hang your bag again over it, and pour all your tincture in it. If

it

it run clear like water, you may then let it go ſo; if not, put it again in the bag over the other, and continue ſo to do till it abſolutely does run clear. If, however, after having repeated this three or four times, it ſhould continue to run tinged, diſſolve two or three ounces more of pulveriſed Roman alum in about two quarts of that very tinged water, then ſtir and mix it well in the whole quantity of tincture, then pour it again in the bag where the lake is, re-pouring again and again what ſhall run firſt from it, till it runs quite clear, and does not even ſtain the paper.

4. Then let well drain the lake which is in the bag; and, with a box-ſpoon take it, and ſpread it on pieces of cloth, laid on plaiſtered ſtones, and let it dry in the ſhade where there is no duſt, or where, at leaſt, you may preſerve it from any.

CIX. *To make the fine columbine lake.*

1. Take half-a-pound of the fineſt Braſil wood you can find. Cut it in ſmall bits, and pound it in an iron mortar. Put this in a new and glazed pipkin; pour over it two quarts of ſtrong wine vinegar. Let this infuſe without the aſſiſtance of any heat for three whole days. Boil it next for half an hour, then add one ounce of pulveriſed Roman alum, and boil it again for the ſpace of three quarters of an hour, that the alum may the more perfectly be diſſolved, and the ſtronger the colour.

2. Take the pot off from the fire; and, raſping the ſofteſt part of a dozen of ſound or cuttle-fiſh bones, add this powder to it. Replace the pot on the fire, and ſtir the contents, with a bit of cane, till you ſee a froth riſing on the top of the compoſition; when immediately taking the pot off from the fire again, you cover it with its lid, and let it ſtand for a week. During that ſpace of time you muſt, however, carefully ſtir this matter, with the cane above-mentioned, four times a-day.

3. Have next a glazed pan, which you fill with dry ſand as high as three fingers from the brim. In this ſand put your pot half-way in. Place all on a charcoal fire, till it nearly boils; then, taking the pot off from the fire, run the liquor through a clean cloth. Put it in different retorts, and ſet them half-way in your ſand again, which,

by this time, ought to be quite cold. Replace all on the fire, as before, and keep it there till it begins to simmer; then, taking it off from the fire, let it cool, and the lake is done. But it must not be used till twelve days after, during which time let it rest.

Note. When the tincture is in the retorts, you may, if you chuse, put in each of them half a gill of lye, made with vine-branch ashes.—When you put the powder of cuttle-fish bones in the tincture, you must take care it is warm.—The residue which is found at the bottom of the retorts ought not to be thrown away, as it is very good to paint in water colours.

CX. *A fine red water, for miniature-painting.*

1. Put, in a new glazed pipkin, one ounce of *Fernamburg Brasil* wood, finely rasped. Pour three pints of spring water on it, with six drachms of fine white isinglass chopped very small. Place the pot on warm ashes, and keep it there for three days, during which you are to keep up the same degree of heat.

2. When the isinglass is melted, add two ounces of kermes in grain, one of alum, and three drachms of borax, all of them well pounded into powder. Boil this gently to the reduction of one half; then strain the liquor through a cloth, bottle and stop it well, and set it in the sun for a week before using.

Note. This water may very properly be used as a wash to give an agreeable bloom to pale faces.

CXI. *The receipt of the fine* Venetian *lake.*

1. Take one pound of good pearl ashes. Put it in a large copper; then, pour over it six gallons of spring water. Should you not have any spring water, take river, but no pump water. Let the pearl ashes soak thus twenty-four hours, after which, set the copper on the fire, and boil it for one quarter of an hour. Then filter this lye through a cloth jelly-bag, and receive the filtration in a stone pan.

2. If, at first, the lye did not run quite clear, filter it till it does; and then, changing the pan only underneath, pour what ran thick in the first pan in the bag again. When all is new filtered and clear, put it in the copper again, which must have been previously well washed,

washed, and set it on the fire to boil. When it does boil, throw in two pounds of fine scarlet flocks, which you boil to whiteness. Then filter again this lye tinged with scarlet colour, in the before-mentioned jelly-bag, and press well the flocks, that there may not remain any colour in them.

Observe, that in order your bag may serve you both for the lake and tincture, without being at the trouble of cleansing it, you must not filter through it the second lye in which the scarlet is. For should you pour this lye from the copper, directly into it, the scarlet flocks would undoubtedly run with the lye, which would give you an infinite deal of trouble to get out of the bag, after the filtering of the tincture. And the least bit of it would entirely spoil the lake. Therefore, to avoid all these inconveniences, strain your second lye either thro' a cloth suspended by its four corners, or through another bag by itself.

3. While the tincture is filtering, set the copper well scoured, cleaned, and wiped dry. Put the filtered tincture in it. Dissolve, over the fire, and in a copper or glazed earthen sauce-pan, half-a-pound of Roman alum in one quart of spring water. Then strain it quickly, and, while warm, pour it in your tincture, keeping stirring all the while, and afterwards, till all the froth has quite subsided. Boil, next, all together for the space of half a quarter of an hour. Then throw it in the same bag that filtered your first lye, and receive the filtration into a clean stone pan.

4. Besides this; boil again, in another quart of spring water, half a pound of *Fernamburg Brasil* wood, cut and bruised in an iron mortar. Strain it through a cloth, and pour it, along with the above dissolution of Roman alum, in the jelly-bag, and stir it to run all together.

5. After all is run out of the bag, throw in again half a pint of quite clear and pure spring water.

6. When nothing runs any more out of the bag, the lake is left in it. Take it out with a box spoon, as we said in the preceding article, and spread it on plaister flat stones, three fingers thick, and about half a foot square, covered

vered with white cloth of the same size. For should there be no cloth on the plaister, the lake would stick to it.

Note. It often happens for the first water which runs out of the bag to be muddy, and to carry some lake along with it. But you must continue filtering till it comes bright and clear. Then, taking off the pan from underneath, and substituting another, you put that muddy liquor into the bag again.—Should, by chance, the filtration continue to run red, as it sometimes happens, you must still keep filtering the liquor through the bag, till it is clarified.

CXII. *Directions for colouring prints.*

1. All the colours which are used for colouring prints are grinded with gum-water; the calcined green only excepted, which grinds with vinegar.

2. The chief of these colous are, fine azure, vermilion, Venetian lake, fine verditure, white lead, calcined green, umber, Cologn earth, indigo, French berries' juice, yellow ocher, yellow massicot, white massicot, brown ocher, bistre, or, prepared foot, lamp-black, and brown red.

3. For complections, you make a mixture of white and vermilion, more or less, according as you want the colour more or less bloody. For the lips, it is a mixture of lake and vermilion. And the shades are made with white and vermilion, and a great deal of umber.

4. For fair hair, you join a good deal of white with very little umber. If a carrotty colour, take yellow ocher and brown red; the shade with bistre and lake mixed together. If light and like silver, you only mix some black and white and umber together.

5. Cloaths are made, if linen, with white lead and a little blue; if stuffs, with white lead alone, and the shades with a grey colour, made by means of a mixture of black and white lead together. If a white cloth, you must make a mixture of white and umber together, and you shade it with a compound of umber and black. If a red cloth, use vermilion in the lighter parts of the folds; lake and vermilion for the clear shades; and the lake alone, laid on the vermilion, will form the dark shades.

CXIII. *Directions*

CXIII. *Directions for the mixture of colours.*

1. The pale yellow, for the lights, is made with white maſſicot. The *chiaro oſcuro*, with the maſſicot and umber. The dark ſhade, with umber alone.

2. The orange colour is made with black lead for the lights, which you ſhade with the lake.

3. The lake is uſed very clear, for the lights, in draperies; and thicker, for their ſhades.

4. The purple is made with blue, white, and lake, for the lights; blue and lake only for the clear ſhades, and indigo and blue for the darker ones.

5. The pale blue is uſed for the lights, and for the clear ſhades a little thicker; but, for the darker ſhades, mix the indigo and blue together.

6. The gold-like yellow is made with yellow maſſicot for the lights; and the clear ſhades with a mixture of black lead and maſſicot; the darker ſhade, with lake, yellow ocher, and very little black lead; and the darker of all, with Cologn earth and lake.

7. The green is of two ſorts.—The firſt is made with maſſicot and blue, or blue and white; and for the ſhades you make the blue predominate in the mixture.—The other is made with calcined green, and French berries' juice, mixed with calcined green; and you may form their ſhades by an addition of indigo.

8. For trees you mix green and umber together.

9. The grounds are made in the ſame way; whereever there is any green, you take calcined green, with French berries' juice.

10. For the diſtances, you mix green and blue together; and mountains are always made with blue.

11. The ſkies are likewiſe made with blue, but you muſt add a little yellow to them, when it comes near the mountains; and, to make the tranſition between that and the blue, mix a little lake and blue together to ſoften it.

12. Clouds are made with purple; if they be obſcure, you muſt mix lake and indigo together.

13. Stones are made with white and yellow mixed together; and their ſhades with black.

CXIV. *Directions*

CXIV. *Directions for painting* freſco.

Begin firſt, by laying on the intended wall a coat of ſifted river ſand, mixed with old ſlacked lime, pulveriſed and ſifted alſo.—This coat is not to be laid on the wall, but in proportion as you paint; therefore, you are to prepare no more at a time than you are ſure to paint over in one day, while freſh and moiſt.—The body of the wall on which you lay this coat muſt previouſly be pargetted with plaiſter, or with a mortar made with ſand and lime. And if the paintings are to be expoſed to the injuries of the weather, the maſon's work muſt be made of bricks or free ſtones very dry.

2. Before you begin to paint, you muſt prepare your deſigns in their full intended ſize on paper, and chalk them one after another, as you go on, on the wall, in proportion as you work, and no longer than half an hour after the coat of prepared river ſand above mentioned has been laid on, and well poliſhed with the trowel.

3. In theſe ſorts of paintings all the compounded and artificial-made colours, as well as moſt of the mineral ones, are rejected. They uſe hardly any other but earths, which may preſerve their hue, and defend it from being burnt by the lime. And, that the work may for ever preſerve its beauty, you muſt obſerve to employ them quickly, while the coat underneath is ſtill moiſt; and never, as ſome do, touch them over after they are once dry, with colours diluted in yolks of eggs, glue, or gum, becauſe theſe colours always blacken, and never keep that vivacity and brilliancy thoſe have which have been laid at firſt when the ground was moiſt. Beſides, in the caſe of paintings expoſed in the air, this ſort of *touching up* is never good for any thing; and, too often, ſcales off in a very ſhort time.

CXV. *Directions for the choice, uſe, and compoſition, of the colours employed for the above purpoſe.*

The colours made uſe of, for the above purpoſe, are ſuch as follow.

1. The white. This is made with a lime which has been ſlacked for a great while, and white marble in ſubtile powder, mixed in about equal quantities. Sometimes

no

no more than a quarter part of marble duſt is required; which depends entirely on the quality of the lime, and cannot be known but when you come to uſe it; for if there be too much marble, the white will turn black.

2. Ocher, or brown red, is a natural earth.

3. Yellow ocher is alſo a natural earth, which becomes red if you burn it.

4. The obſcure yellow, or yellow ocher, which is alſo a natural earth, and ſlimy, is to be got by the ſtreams of iron-mines. It receives a fine colour from calcination.

5. Naples yellow, is a ſort of filth which gathers round the mines of brimſtone; and, though it be uſed in *freſco*-paintings, its colour nevertheleſs, is not ſo good as that which is made of earth, or, yellow ocher and white mixed together.

6. The purple-red is a natural earth, the product of England, and it is uſed inſtead of lake.

7. The *terverte*, from Verona in Lombardy, is a natural earth, which is very hard and dark. There is alſo another ſort of *terverte*.

8. The ultramarine, or, *lapis lazuli*, is a hard ſtone, and of a very difficult preparation. This colour, of the manner of preparing which we ſhall give (§ ix. Art. cxxxiii.) a juſt and preciſe account, ſubſiſts and keeps itſelf fine much longer than any other colour. It is not to be grinded, but diluted only on the pallet with oil. As it is very dear, you may ſpare uſing it in *freſco* paintings, and ſupply it by ſmalt, which anſwers the ſame purpoſe, particularly in ſkies.

9. Smalt is a blue colour, which has very little ſubſtance. It is uſed in great landſcapes, and ſtands very well the open air.

10. Umber is an obſcure earth. It requires to be calcined in an iron box, if you want to make it finer, browner, and of a better look.

11. Cologn earth is a ſort of ruſty black, which is apt to diſcharge, and to turn red.

12. The earthen black, is a black which comes from Germany.—There is alſo another ſort of German black, which is a natural earth, and makes a bluiſh black, like that of charcoal. This ſort of black is that which is

uſed

uſed for making printers' ink.—There is another ſtill, which is made with burnt wine-lye.

Such are all the colours which are preferably to be uſed in *freſco*-painting. Grind and dilute them with water.—Before beginning to work, prepare your principal colours, and put each by themſelves, in ſmall gallipots. But it is neceſſary to know, that except the purple-red, the brown-red, the yellow ocher, and all the blacks, (thoſe particularly which have paſſed thro' the fire) turn paler as the *freſco* dries.

CXVI. *Directions for painting in oil on a wall. Method* 1.

You muſt, when the wall is perfectly dry, give it two or three coats of boiling oil, or more, if neceſſary, ſo that the face of the wall may remain greaſy, and can ſoak in no more; then, lay another coat of ſiccative colours, which is done as follows. Grind ſome common whitening, or chalk, red ocher, and other ſorts of earth, pretty ſtiff, and lay a coat of it on the wall. When this is very dry, then draw and paint on it whatever you will, obſerving to mix a little varniſh among your colours, that you may not be obliged to varniſh them afterwards.

CXVII. *Method* 2.

There are ſome who prepare the wall another way, in order it may ſooner dry, and that the dampneſs ſhould not occaſion the colours to ſcale, as it ſometimes happens, on account of the oil which reſiſts it, and prevents it from ſweating out through the pores of the wall.—They make a cement with lime and marble duſt, or grinded tiles; this they lay on the wall with a trowel, with which they ſmoothen it, and then give it a coat of lintſeed oil with a large bruſh.—In the next place, they prepare a compoſition of Greek pitch, maſtich, and coarſe varniſh, which they boil all together in a pipkin, and lay afterwards, firſt with a bruſh, then ſmoothen with a hot trowel, in order to ſpread it better, and more equally.—When this is done, they lay on the wall the coat of ſiccative colours above mentioned, then draw their deſign and paint.

CXVIII. *Method* 3.

CXVIII. *Method* 3.

Others again make a cement, or mortar, with lime, brick-duſt, and ſand. And, when this is dry, they make another with lime, ſifted brick-duſt, and ſmiths' embers, or iron ſcum, all in equal quantities. Beat and incorporate all this together, with whites of eggs and lintſeed oil, and it will make ſo ſtrong a cement as cannot be equalled by any thing elſe. Its nature is ſuch, that while you are laying it on, you muſt not ſtop and leave it till you have finiſhed, otherwiſe it will aſſuredly crack in every one of thoſe places where you ſhall have reſumed your work. Therefore, as ſoon as you begin to lay it, go on without interruption, till the whole wall is entirely covered with it, and totally poliſhed.—And when dry, lay the above-mentioned coat of ſiccative colours, and proceed according to the other directions.

CXIX. *Directions for painting in oil on wood.*

Lay, firſt, one coat of ſize on the wood; then another of whitening diluted with ſize; then another again of boiling oil, as mentioned in the above Art. cxvi. When this laſt is thoroughly dry, you draw your deſign, and paint as uſual.

CXX. *Directions for painting in oil on canvas.*

1. Chuſe a fine and ſmooth tick or cloth, which nail on a frame. Paſs over it firſt a coat of ſize, and when dry, rub it over with a ponce ſtone to eat off all the knobs and knots. The ſize which you put firſt on the cloth is intended to lay down all the threads, and fill up all the ſmall holes, that the colour may not paſs through.

2. When the cloth is dry, lay on a coat of ſimple colour, which may not deſtroy the others; for example, brown-red, which is a natural earth, full of ſubſtance, and laſting. You may mix it, if you like, with a little white lead, it will dry the ſooner.—To grind this colour, they uſe nut, or lintſeed oil; and, in order to lay it as thin as it is poſſible, they uſe a large knife made on purpoſe.

3. When this colour is dry, you are to rub it again with the ponce ſtone, to render it ſmoother. Then lay another

another coat of white lead and charcoal black, to render the ground greyish. In this, as well as in the preceding coats, you must take care to put as little colour as you possibly can, to prevent the cloth from cracking, and for the better preservation of the colours which are to be laid afterwards in painting. For it is proper to observe, that could there be no ground at all laid on the canvas of a picture, previous to the painting of it, and should one paint directly on the bare cloth, without any other preparation at all, the colours would appear much more to their advantage, and preserve their brightness much longer. A proof of this assertion may be found in the practice of *Paul Veronese*, and *Titian*, who used to impregnate their canvas with water colours only, and paint afterwards in oil over that ground. This custom of theirs has not a little contributed to render their pieces more lively and bright, because the ground in water-colour draws and soaks the oil off the colours, which must render them much finer, since the greatest cause of their dulness arises from nothing but the oil with which they are diluted.

4. They therefore, who wish to see their works keep bright and lively, use as little oil as possible, and keep their colours more stiff, mixing a little oil of spike amongst them, which indeed vaporises very soon, but assists in rendering them more fluid and tractable in working.

5. Another cause of the colours not keeping a long while their beauty, is when they are too much tormented on the pallet, as it often happens that painters confuse them in working. Whenever this is the case, they must needs be hurt, as there are many which adulterate, and otherwise corrupt, the others, and spoil the vivacity of their taint. Therefore, we cannot recommend too much to be cautious and clean in employing them, taking care to lay them as distinct and separate as possible, each by themselves, on the pallet, without mixing them too much with the brush or pencil. Never mingle together those colours which are enemies to each other, as all the blacks are, particularly the lampblack; but, as much as possible, try to use them separately by themselves.

ſelves. Nay, when there is an occaſion of giving more ſtrength to ſome parts of a picture, ſtay till it is dry before you touch it up again, if thoſe colours are obnoxious to the others with which you are to do it. Therefore he ſhows his judgement in painting, who is not precipitate in laying his colours on his pictures, but lays them thick enough, and covers at ſeveral times the carnations, which, in terms of art is called *empater*.

6. As to what concerns the firſt laying of grounds on canvas in water colours, it is a method not commonly practiſed, becauſe they may ſcale, and cannot be rolled without ſome difficulty. For this reaſon, the cuſtom prevails of grounding the canvas with oil colours. But when the canvas is good and very fine, the leſs colour you can lay on for that purpoſe, the better. Take care only thoſe colours and oils are good.—The lead which ſome painters uſe to help their colours to dry the ſooner, ſoon deſtroys their brightneſs and beauty.

CXXI. *Which colours are uſed for the above purpoſe.*

1. Though all the different ſorts of colours which are uſed in painting in oil are not fit for that called *freſco*, yet it is true, however, that (except lime and marble duſt, which indeed cannot ſtrictly be called colours) every one of thoſe uſed in *freſco* are good in oil. Therefore, without entering into a repetition of thoſe already mentioned in Art. cxiii. we ſhall content ourſelves with making only the following addition to them.

2. White lead; this colour is made with lead which you bury. Several years after, this lead turns into ſome ſorts of flakes, which are of a very fine white.—Though this white exiſts in painting, and is in poſitive uſe, it has always, however, a very bad quality, which the oil corrects a little, when you grind it on the ſtone.

3. Ceruſe, or flake white; this is a ſort of ruſt gathered from lead, but of a coarſer nature than the other.

4. Maſſicot; there are two ſorts of this colour. The one is yellow, and the other is white. It is made with calcined lead.

5. Orpine, otherwiſe auripigment. It is uſed calcined and non-calcined.—To calcine it, they put it in an iron box, or in a pot well ſtopped. But few either calcine

cine it, or even use it at all, as the fumes are mortal, and it is very dangerous to use it.

6. Black lead. This comes from lead mines. They make very little use of it, because it is a bad colour of itself, besides that it is a great enemy to the others.

7. Cinnabar, or vermilion. This colour is drawn from the mines where they gather quicksilver. As it is a mineral, it is the reason why it does not resist the impression of the air, nor the injuries of the weather.

8. Lake. This colour, which is an artificial made one, is composed with cochineal, or with scarlet flocks; or again, Brasil wood, and some other sorts of woods. There are several sorts of lake made. It does not stand the weather.

9. Blue verditure and green verditure. It is very seldom used in any other works but landscapes.

10. Indigo. This colour is generally used for making skies, or draperies; when properly used, it keeps its beauty a great while. You must not mix it with too great a quantity of oil, but lay it a little thick and dark, because it discharges very much. They use it with great success diluted with gum-water. It is a good colour for the composition of greens.

11. Brown-pink, otherwise called *stil-de-grain*. This colour is drawn from what is called French berries, which they soak and boil, then mix the result with vine-wood ashes, or calcined white chalk, to give it a proper consistence. When this is done, it must be strained through a very fine cloth.

12. Lamp-black. This is a bad colour, but handy to paint black draperies.

13. Ivory-black. This black is made indifferently with common bones, as well as ivory, burnt. *Appelles* discovered this sort of black, if we believe *Pliny*, Book xxxv. Chap. v.

14. Verdigrise. This is the most pernicious of all the colours, and capable to ruin a whole picture, if there were never so little in the colour with which the canvas is first impregnated. It is however of a very agreeable look. They sometimes calcine it to prevent its malignant effect; but it is as dangerous to use it

that

that way as orpine; and it is an undoubted truth that, however well prepared as it may be, it must be employed alone by itself, for it would spoil all the colours with which it may be mixed. The chief reason why they use it is, that it dries very much, and for that purpose they mix a little of it with the blacks, which can never dry without some assistance of that kind.

N. B. You must be very careful never to use, for other colours, the pencils with which you shall have laid any verdigrise.

15. There are again some other sorts of compound colours, which are never used but in oil.

CXXII. *Which oils are used in painting.*

1. The best oils which are used in painting are those of nut and lintseed. To render the colours more fluid, and spread more easily under the pencil, they use also oil of spike. This oil absorbs itself in the canvas, and leaves the colours without any gloss. They use it also for cleaning pictures; but you must take care it should not carry the colours away with it. It is made with the flowers of a plant called Spikenard or Lavender Spike.

2. There is another oil drawn from Melezian-rosin, firs, &c. wherefore it is called Oil of Turpentine. This sort of oil is also very good for touching up pictures; but it is chiefly good for mixing with ultramarine, and the different sorts of smalts, because it serves to make them spread with more facility, and evaporates almost immediately. When you make use of this oil, the less there is of any other oil in the colour, the better, as they all serve only to make it turn yellow.

3. There are other oils again which are denominated siccative oils, because they serve to dry up the others the sooner. These are many in number and species. One sort is nothing but the oil of nut, boiled with gold litharage and a whole onion peeled, which is taken off after boiling; this onion serving only to exsiccate the greasy parts of the oil, and to clarify it. Another sort is made with azure in powder, or smalt, boiled in oil of nut. When the whole has boiled, you must let it settle, and then skim off the top. It is fittest for diluting the white,

white, and such of the other colours as you want to preserve purest and neatest.

CXXIII. *To take off instantly a copy from a print, or a picture.*

Make a water of soap and alum, with which wet a cloth or a paper; lay either on a print or picture, and pass it once under the rolling press; then going round the other side to take it up, you will have a very fine copy of whatever you shall have laid it upon.

CXXIV. *Directions to make the Spanish carnation.*

Take bastard saffron; wash, dry, and grind it well. While you grind it, put in four ounces of pearl ashes to every one pound of saffron. Incorporate them well, both together, and throw it into a double cloth jelly-bag. Then set half a pint of Spanish lemon's juice on the fire, and, when just luke-warm, pour it on the saffron in the bag, and lay under it what you want to dye. —The stuff which is to be dyed ought previously to have been boiled in alum-water, then rinsed and wiped between two cloths, as a preparatory process to make it take the dye the better.

CXXV. *To make the Spanish ladies* rouge.

This rouge, is a vermilion, which is carefully laid on a sheet of paper, from which, by means of wetting the tip of your finger with your spittle, you may then take it off, at will, and rub your cheeks, lips, &c. The method of making it is as follows.

1. Take good scarlet flocks and spirit of wine, or, in their stead, lemon's juice. Boil the whole in an earthen pot, well glazed and well stopped, till the spirit of wine, or lemon's juice, has charged itself with all the colour of the scarlet flocks. Strain this dye through a cloth, and wring it hard to express well all the colour out. Boil it afterwards with a little Arabic water, till the colour becomes very deep.

2. On half a pound of scarlet's flocks you must put four ounces of spirit of wine, and a sufficient quantity of water, to soak well the flocks. Then, in the colour you extract from it, put the bulk of a filbert of gum arabick,

rabick, and boil the whole in a silver porringer. When this is ready, as we said before; proceed as follows.

3. Steep some cotton in the colour, and wet some sheets of paper with it: let them dry in the shade, though in a place by no means damp at all. Repeat this wetting and drying of the same sheets over and over again, as many times as you please, till you find they are charged with *rouge* to your satisfaction.

CXXVI. *A fine lake, made with shell-lac.*

1. Boil, and skim well, sixteen pounds of chamber-lye; then put in one pound of fine shell-lac, with five ounces of roch alum in powder. Boil all together, till you see the chamber-lye is well charged with the colour, which you may easily know by steeping a bit of white rag in it; then take it out again to see whether or not the colour please you; and if it do not, let it boil longer, repeating the same trial, till you are perfectly satisfied.

2. Throw, now, the liquor in a flannel bag; and, without suffering what runs into the pan under to settle, repour it into the bag so many times, till the liquor runs at last quite clear, and not tinged. Then, with a wooden spatula, take off the lake, which is in form of curd; form it into small cakes, or balls, and dry them in a shade on new tiles; then keep them for use.

N. B. For want of chamber-lye, you may, if you chuse, employ a tart lye made of strong pearl ashes.

CXXVII. *Directions to make cinnabar, or vermilion.*

1. Put mercury (or quick silver) in a glazed dish. Set it on a sand-bath, and let it be well surrounded with the sand every way. Pour some melted brimstone over it; and, with an iron spatula, keep constantly stirring, till the whole is converted into a black powder.

2. With this powder, fill the quarter part of a retort with a short and wide neck. Place it first on a fire of cinders. Then increase the fire by degrees, and continue it so for ten hours; after which you may make a blasting one for twelve hours.

3. Observations.—By the first fire, there will arise a black fume.—By the second, a yellow.—And by the

last

laſt a red; which ſignifies the perfect accompliſhment of the cinnabar.—As ſoon as this is the caſe, let the veſſel cool, and you will find, in the receiver, and in the neck of the retort, a very fine cinnabar.

N. B. There are many who, inſtead of a glaſs retort, uſe earthen, or ſtone ones, which all equally bear the fire. They make a ſlow fire for about half an hour, then increaſe and continue it till they ſee the red fumes ariſing.—Both methods are equally good, and anſwer perfectly the ſame purpoſe.

CXXVIII. *Another, very different, method of making cinnabar.*

1. Melt, in a pipkin, ſome brimſtone over a ſlow fire. When melted, take it out, and with one hand ſqueeze a knot of mercury between your fingers through a cloth into the melted ſulphur; and, with the other, ſtir well till the lump is become quite cold and black.

2. Put this into a ſubtile powder, with which having filled the fourth part of a very long retort, you will lute it well, and very exactly, with a good lute. Place it next, without a receiver, for two or three hours, on a very mild fire; then introduce into the retort a long funnel which will reach as far as the matter, and even to the bottom of the retort; through that funnel paſs a long ſpatula, which touching alſo the bottom of the retort, ſhould come out of the funnel five or ſix inches. In the middle of the ſpatula let there be a bung of lute round it, well dried, which will ſtop ſo well the retort as to prevent it from breathing any air. When all this is done, puſh on the fire to a pretty ſmart degree, and keep it ſo for five hours.

3. At the end of this term, draw out the ſpatula, and introduce, through the ſame way that it came out, two ſpoonfuls, or thereabouts, of your prepared powder of brimſtone and quickſilver, with which you intend to make cinnabar, and which you ſhall, for that purpoſe, have kept warm in a veſſel by the corner of the fire, that it may not cool the retort in going in, and thereby retard the operation.

4. Continue ſo to do, adding every hour new matter, by means of the drawing out the ſpatula to introduce the

the new powder, and replacing it quickly, till you have increaſed your lump of cinnabar to the quantity of one hundred weight.—The ſpatula's uſe in the neck of the retort is to prevent its filling itſelf up by the ſublimation of the matter, which would occaſion two evils, that of breaking of the retort, and of preventing the introduction of new powder to increaſe the lump of cinnabar. So that, at the ſame time it keeps a free paſſage into the retort, it nevertheleſs ſtops it too, by means of the ball of lute which is round it.—But, in the laſt place, in order there ſhould remain no vacancy in the middle of the cinnabar-lump, take off the ſpatula for the laſt time, and inject freſh powder; then, without reintroducing the ſpatula, ſtop the retort with a lump of lute only.—Thus, the longer you keep the fire up, the harder and redder the lump of cinnabar becomes.

5. Obſervations.—This cinnabar is the very ſame which empyricks uſe in fumigation, along with aloes wood, myrrh and other aromatics, to excite the mouth, or belly, flux, which they reiterate two or three times, or till that flux is abundant enough to procure the cure of the venerian diſorder.—It is the ſame alſo which painters make uſe of; and which enters into the compoſition of ſealing wax.

There are alchymiſts who maintain, they can with the natural or fictitious cinnabar we have juſt mentioned reſolve irreductibly either gold or ſilver; becauſe they are of opinion, that theſe metals have ſprung from it in the entrails of the earth. But it is proper to tell them here, that they would not perhaps commit ſo groſs an error, if they attempted this proceſs with the cinnabar, which the philoſopher endeavours to draw from quick gold and ſilver, and which are known to him alone. To which reflection I ſhall add, that he to whom quick gold and ſilver are known can do with them alſo every thing as with the metals; but as the old ſaying is, *Non licet omnibus adire Chorintam.*

CXXIX. *An azure as fine as, and which looks ſimilar to, ultramarine.*

Grind well together into powder three ounces of ammoniac ſalt, and ſix of verdigriſe. Then wet it, in continuing

tinuing to grind it with oil of tartar, till you have made it pretty fluid. Put this into a glass matrass, and bury it for five days in hot dung. At the end of that term you will find your composition turned into a fine azure.

CXXX. *The same, another way, as practised in Germany.*

Here is another method of proceeding, to make azure, as they practise it in Germany, and which is very fine and good.

1. Distil, in an alembic, one pound of vitriol, half a pound of nitre, and three ounces of cinnabar. In this water put tinsel or copper; they will dissolve. When the dissolution shall be perfected, add a sufficient quantity of calcined pewter to render your liquor quite milk-white. Let the whole rest for three days, and then you will have a middling azure.

2. A very good observation. The liquor which stills from the vitriol, cinnabar, and nitre, has the power to dissolve any sort of metal whatever.—It has again this additional virtue, that if you rub the forehead of a horse with it, the hair will instantly turn, and remain, white at that place.

CXXXI. *Another very fine azure.*

Dissolve, in one pound of the strongest double distilled wine vinegar, two ounces of ammoniac salt in powder, one of copper filings, and one pound of the whitest eggs shells calx. Put this composition into a copper vessel, which you must stop and lute so well, with its copper lid, that nothing can possibly exhale from it. Place this for one month in hot horse dung, and at the end of that term you will find a very fine azure.

CXXXII. *Another.*

Take vitriol calcined to redness, one part: *sulphur vivum*, two; and quick silver, three. Mix well all into one powder, which you must put into a glass retort, and bury it over in hot horse dung for forty days; after which term the composition will be turned into a very fine azure.

CHAP. VI.

CHAP. VI.

SECRETS relative to the ART of GILDING.

I. *The method of gilding with ſize, or with oil.*

THE gold leaves which are commonly uſed in gilding are of different ſizes, as well as of various degrees of thickneſs, as there are ſome the thouſand of which comes to no more than three pounds altogether, and others which come to three pounds ten ſhillings, and four pounds, *per* thouſand.

To gild on iron and other metals, the ſtrongeſt and the pureſt are preferable. That which is not ſo pure is commonly employed by carvers in wood, as it comes cheaper to them.

We are indebted to the diſcovery which has been made a few ages ſince, of the ſecret of painting in oil, for the means of gilding in ſuch a manner as to reſiſt the injuries of the weather.—An art the ancients were not acquainted with, and they could not obtain from their method of applying gold, ſince they uſed nothing elſe but whites of eggs for gilding marble, and ſuch other bodies as do not admit of being committed to the fire. As for the wood, they made a compoſition which was uſed with ſize. But neither ſize nor whites of eggs can reſiſt the water. Therefore they could not, with propriety, gild any other works than ſuch as were ſheltered from the intemperance of the weather, *viz.* their arches, their cielings, which were all gilt in that manner. The compoſition they uſed for gilding on wood was made of a ſlimy earth, which held the place of the fized white we uſe now-a-days, and with which gilders make that firſt coat, called by artiſts *aſſiette*, or burniſh-gold ſize.

II. *To gild with ſize, or what is called in burniſh-gold.*

1. You muſt firſt begin by preparing your ſize, which is made as follows.—Take about a pound of odd bitts of parchment, or leather, ſuch as is prepared for gloves or breeches. Put this a-boiling in a pailful of water, till

till it is reduced to one half, and your size is done as it ought to be.

2. When you want to use it for wood which is to be gilt, it must be boiling hot, otherwise it would not penetrate sufficiently into the wood. If you find it too strong, you may weaken it, by adding water to it. Then with a brush made of boar's bristles, you lay the size in smoothening, if it be a plain work; but, if a carved one, you must lay it in stumping with the brush; either of which ways is equally termed *to size*.

3. When the wood is thus prepared with size only, you must make another preparation, called *an infusion of white*, in the following manner. Take a certain quantity of size boiling hot, as much as you think will be sufficient for your work. Dilute a discretionable quantity of pulverised whitening in it, and let it infuse some time. When it seems well dissolved, strain it through a cloth to make it finer; then, with a brush, as above, give seven or eight different coats of it in stumping on your work, and two more coats in smoothening, if it be on carved work; but if on a plain one, you must give a dozen of coats at least; for the white is the nourishment of gold, and serves to preserve it a great while.—You must be very careful not to give coat upon coat, unless the last be dry; otherwise the work might scale. You must even have a great care that each coat should be laid on as perfectly equal as possible, both in the strength of the size, and thickness of the white, to avoid the same inconveniency.

4. When you have given the requisite number of coats, whether in stumping, or in smoothening, you must let the work dry thoroughly before you polish it. As soon therefore as it is perfectly dry, you must have a coarse rough cloth, quite new, and as closely weaved as possible, with little deal sticks, cut square, angular, or pecked, according as the nature and carving of the work require; and, thrusting one of these sticks into the cloth, you rub and smoothen the white. Then, taking a brush made of boar's bristles, which has been already used, because it is softer, dip it into some clean water, and wet the work in proportion as you go on in polishing, with

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your little ſticks wrapped up in cloth. This precaution completes the ſmoothening of the work, by levelling the ſmall bumps and imperceptible undulations you may have made either in giving the white, or in poliſhing it. For, the ſmoother the work is made, the more eaſy to be burniſhed the gold will be, after having been applied. The wetting and bruſhing thus your work, in proportion as you poliſh it, with a bruſh a little worn, has again that other object of cleanſing it of the mud you occaſion in ſo doing; therefore ſpare not to purge your bruſh of all the filth it gathers about the point of its hair, by waſhing and ſqueezing it again as ſoon as you ſee them grow thick in the leaſt with that dirt.

5. When the white is once more dried, rub it with ſhavegraſs, or ruſhes, in order to level ſtill better all the grains and inequalities which may be on it. Do not however rub it too much with the ſhavegraſs, becauſe you may thereby fall from one error into another, and make your white what is called greaſy or ſmeary, which would prevent it afterwards from uniting with the burniſh gold ſize, which is to precede the laying on the gold.

6. Now, as it is difficult that after ten or a dozen of coats of white the carving ſhould not be choaked up, they who are fond of finiſhing their work highly, take a certain iron inſtrument, made on purpoſe, and curved by one end, (called by the French, a *fer-a-retirer*); with this raffling-crook they go over all the turns, and open all the places which want it, to reſtore them to their former ſharpneſs. Or elſe, you take what is called a *fermoir*, or a *gouge*, or a *cizel*, and give to the ornaments the ſame form which the carver obſerved when he firſt cut them, turning agreeably the ſides of leaves according to nature; then bretelling with another inſtrument, called the *veining-crook*, (in French *fermoir-a-nezrond*), all the ornaments, you thereby render the work much neater, and more delicate than the carver had firſt made it. That you may cut the white more neat, obſerve only to wet it a little with a bruſh.

7. When works are not of great conſequence, you may eaſily ſave yourſelf all that trouble; principally if the carving is pretty neatly finiſhed, by giving two or three

three coats only of white very clear. But, as it is very true the white is the principal and only support of gold, this operation is never so perfect, nor stands so long; and the carving seems a great deal more rough than when it has received ten or twelve coats of white, and been afterwards re-cut, carved, veined, and repaired over again, as I said before.

8. After every thing has been performed about the white, which could be required to completely finish that preparatory part, you must dilute some yellow ocher, and grind it with sized water, weaker by half than that which you used for the whitening. And, having made it a little fluid and warm, you lay one coat of it over all the work, principally in such deep places of the carving as you cannot come at to lay the gold leaf, that this colour may supply its want.

9. When the yellow is dry, you must lay over it (in all the raised places, but not in the bottom grounds) three different coats of another sort of composition, called in French *assiette*, and here, *burnish-gold size*, made and prepared in the following manner.—Bol armenian, about the bigness of a nut, and grinded by itself; blood stone, or red chalk, the bulk of a horse bean, and black lead pulverised as big as a pea, grinded both together; and at last one drop or two of tallow, which you grind afterwards with all the other drugs and water, taking them little at a time, to grind and incorporate them the better.—Put this composition in a cup, and pour over it some of your afore-mentioned size, boiling hot, and strained through a cloth. Stir and mix all well, while you pour that size, that the whole may be well diluted. The size you make use of in this case must, to be right, be of the consistence of the jelly you eat, and no more, when cold.—There are those who mix again besides, with this composition, a little soap, or olive oil, with a little of calcined lamp-black. Others add burnt bread, bistre, antimony, tin-glass, butter, sugarcandy, *&c.* every one according to his own way. All these sorts of grease serve to facilitate the burnishing of the gold, and help to give it more brightness. Be, however, this composition made how

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it will, obſerve to keep it warm over hot aſhes in a chaffing-diſh, whenever and while you uſe it. The bruſh you lay it on with ought to be ſoft, and the firſt coat you lay pretty thin; but, as for the two others, they muſt be ſo thick that the ſtuff ſhould run with difficulty from the bruſh. Each coat muſt be well dried before giving the next. And, when the laſt is alſo perfectly dry, take a ſtiffer bruſh with which you dry-rub the work all over, to ſmoothen all the grains and little riſings of the gold ſize, and thereby facilitate the burniſhing of the gold.

10. The gilding is now performed as follows. Have firſt a pipkin very clean, in which you put ſome very clean and filtered water, and a few wetting pencils, which ought to be made in the form of thoſe ermine tails which hang in the ermine ſkins.—Get next a cuſhion, which is to be made with a light and flat ſquare board covered with a calf leather, fixed all round with nails, and ſtuffed underneath with cotton. Let this cuſhion be alſo ſurrounded by the back part, and two thirds of each of the two ſides, with a band of parchment of five or ſix inches high, to prevent the air, which is always fluctuating about you, and ſtill more ſo if any body ſhould happen to paſs and repaſs in the place where you ſit, from blowing the gold leaf which is laid upon it.

11. To apply the gold, you proceed thus. Hold your cuſhion in your left hand along with the gilding pencils, which are to be of different ſizes. On this cuſhion put what quantity of gold leaves you think proper. With the gilding knife ſpread theſe leaves very ſmooth, in doing of which you will aſſiſt yourſelf very much if you breath over them while you paſs the knife under. Then cut it in as many parts and ſizes as you want, or, if there be occaſion for it whole, take it with your tip, and lay it.—A tip, (in French, *palette*), is an inſtrument made with the point of a ſquirel's tail placed upon a round ſtick flattened, and about half an inch wide by one end, with a ſlit, to ſet and ſpread the better the ſquirel's tail.—This tip therefore you paſs along your cheek, and with it take off the gold leaf, or what part

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of it you have divided, and thus lay it on the work. Previouſly, however, to this, you muſt have paſſed on the place one of your pencils immediately before the laying of the gold, otherwiſe the gold would be inceſſantly ſlitting and cracking.—As ſoon as the gold leaf is laid on the work, take your water pencil quite wet, and paſſing it above it on the work, let the water run from it under the leaf juſt applied; this will immediately make it ſpread and ketch. But if it ſhould paſs over the gold leaf, it would immediately ſpot and ſpoil it; and as it is impoſſible to lay gold on gold, eſpecially when wet, you would not be able to repair it unleſs you take the gold leaf entirely off, and put another in the ſtead. On the contrary, by the water ſlipping under the gold leaf juſt laid, you will find that this ſpreads infinitely more eaſy, and almoſt of itſelf; it ſticks faſter on the gold ſize, never ſcratches, is more eaſily duſted for burniſhing, or matting with ſize; in ſhort the work looks infinitely better in every reſpect.—As it is impoſſible with all poſſible care one can take, but there may happen ſome little accident now and then, principally in carved works, you muſt, in ſuch a caſe, cut ſome ſmall bits of gold, which, with a pencil, you take and put on the defective places when you look your work over; and this is called faulting the work, in French *ramender*.

12. When the work is perfectly dry, burniſh it where you think proper, in order to detach certain parts from the other, to make them ſet off and ſhew to better advantage. To that effect you uſe an inſtrument called a *burniſher*, made either of a real Wolf's tooth, or rather, as they now uſe it, an agate, made in the ſame form, and finely poliſhed, or elſe a pebble called *blood ſtone*.—Before burniſhing, you muſt, with the crooked point of your burniſher, puſh down all the parts of gold in the hollow parts which you forgot to do with the pencil then duſt it with a large one. When the work is burniſhed where you want it to be ſo, you matt and repoſs, with a very ſoft pencil and burniſh gold ſize, what has not been burniſhed; or, you may again put ſome vermilion, to raiſe the gold, and make it look

look brighter; which is called, in term of art, *repaſſing*.

13. There is again another repaſſing you muſt not forget, which is to lay, in all the hollow places of a carved work, a coat of a compoſition of vermilion, as I am going to preſcribe, and which will give an incomparable fire to the gold, and make it look as gold-ſmith's work. This compoſition is ſuch.—Grind together, on marble, ſome vermilion, gamboge, and red brown, which you mix with a little Venetian turpentine, and oil of turpentine. There are who make it otherwiſe, and uſe only fine lake, and others, dragon's blood; but the firſt receipt is the beſt.—If, after having burniſhed, matted, and repaſſed your work, you find again ſome defective places, you may mend them with gold in ſhell, which, as you know, is diluted with a little gum arabic, and applied with a pencil. This ſort of faulting, which is no ſmall addition to the beauty and richneſs of the work, the French call *buckling with gold in ſhell*.

II. *To gild without gold.*

Put in a crucible one ounce of ammoniac ſalt, and half that quantity of common mercury. Cover and lute well the crucible for fear the mercury ſhould exhale. Give this a ſmall fire for the ſpace of half an hour. Increaſe the fire afterwards till the crucible is quite red hot. Then throw the compoſition into a pan of cold water. As ſoon as this matter is cold, it will be as hard as a ſtone. Break and grind it, and diſſolve it in gum water Wherever you lay a coat of this, it will look like gilt.

III. *Another to the ſame purpoſe.*

To gild frames, and other common things, pulveriſe and incorporate well together the yolk of an egg with two ounces of mercury, and one of ammoniac ſalt. Put this into a matraſs, ſtop it well, and ſet it, for four and twenty days, in hot horſe dung.

IV. *A gold without gold.*

Grind ſome purpurine with water; then put it to ſoak with chamber-lye in a pan; ſtir and ſkim it. When it has done throwing any ſcum, decant the chamber-lye, and ſupply it by gum water. Whatever you write

or

or draw with this compoſition will look as gold itſelf; and it admits even of being burniſhed with the burniſher.

V. *The preparations of the gum-water.*

In half a pint of common water put two ounces of gum arabic, bruiſed in ſmall bits. When diſſolved, it makes the right degree of gum-water to be uſed for the above purpoſe.

VI. *To write in gold or ſilver.*

Draw the juice of juniper leaves. In this juice throw ſome gold or ſilver filings, which you ſet there to infuſe for three whole days: then make the trial.

VII. *To gild on glaſſes, earthen, or china wares.*

Take a glaſs, or a china cup; wet it, and lay your gold where and how you like, then let it dry. Diſſolve ſome borax in water, and of this liquor lay a coat on your gold. Set it in the fire till your glaſs powder in melting makes a varniſh on the gilded parts, which will then appear very beautiful.

VIII. *To write, or paint, in gold colour.*

Pulveriſe ſome purpurine into ſubtile powder; then water it over, gently, and by little at a time, with chamber-lye, turning inceſſantly, while you pour, with a ſtick. Let it ſettle, and waſh it in common water, ſo many times till you ſee the water comes out at laſt quite clear. Each time you change the water take particular care to allow a ſufficient time for the ſettling. Then mix after the laſt water is poured away, ſome powder of ſaffron and gum-water with your ground, and either write or paint, which you like. This ſecret is by no means an indifferent one; and you will find it very agreeable if you try.

IX. *To write, or paint, in ſilver, eſpecially with a pencil.*

Pound well, in a bell-metal mortar, ſome tin-glaſs; then grind, and dilute it, on porphyry, with common water. Let it ſettle, and throw off the water, which will be black and dirty. Reiterate this lotion ſo many times till the water remains clear. Then dilute it in gum-water, and either write or paint with it. It will

appear

appear very handſome, and no ways inferior to the fineſt virgin ſilver.

X. *To whiten and ſilver copper medals.*

1. Take filings from Cornwall pewter and make a bed of them at the bottom of a pipkin. On this bed lay one of your medals, taking care however they ſhould not touch each other. Make another bed of filings over theſe medals, and one of medals again on theſe filings. Continue this alternate ſtratification of medals and filings, till you have laid all the medals you wanted to whiten.

2. When this is done, fill up your pan with water, and put on it a powder compoſed of roch-alum and tartar from Montpellier, well grinded and mixed together. Boil the whole till the whitening of the medals is complete.

N. B. They muſt have previouſly been cleanſed with ſoft ſand, or ſtrong lye, to purge them from any greaſe.

XI. *A water to gild iron.*

In three pounds of river-water, boil roch-alum, one ounce, Roman vitriol as much, verdigriſe half an ounce, gem ſalt three, and orpine one. Then add tartar half an ounce, and the ſame quantity of common ſalt. Boil it again with this addition. Now heat your iron, and when warm, rub it over with this ſtuff quite hot, then dry it by the fire, and burniſh.

XII. *To whiten exteriorly copper ſtatues.*

Take ſilver-cryſtals, ammoniac, gem, common and alkali, ſalts; of each of all theſe two drachms. Make all into a paſte with common water. Lay your figures over with it, and ſet them on red hot charcoals till they ſmoak no more.

XIII. *To write in gold letters on pots, or boxes.*

Diſſolve iſinglaſs in water. When reduced into a ſize, or glue, dilute ſome red tartar with it, after having made it into a very ſubtile powder. With this mixture, and a pen, or a pencil, write on your pots or boxes; then put a thick gold leaf on it of the ſame ſort as metal gilders uſe. And, when this is dry, burniſh as uſual.

XIV. *To*

XIV. *To gild silver in water-gilding without the assistance of mercury.*

1. Take first the finest gold, forge it weakish, then cut it in bits and neal it, on an iron plate, or in a crucible.

2. Have next a glass matrass, put your gold in, and to every drachm of gold, put half a pound of ammoniac salt, and two ounces of good *aquafortis*. Cover the matrass with a sheet of paper, turned conically by one of its corners upon one of the long sides, so as to form a sort of funnel or grenadier's cap figure, with the smallest and not quite close, but terminated in a small orifice, to give a free passage to the fumes of the *aquafortis*. Set this matrass on a very slow fire, that the gold may have time to dissolve gently and gradually, and shake often the matrass to help the dissolution. Be very careful not to make the fire too strong; but, on the contrary, let it be very mild, for the gold would infallibly sublime and waste itself all into vapours.

3. When the gold is entirely dissolved, pour this liquor into a glass, or china bowl; wet some old coarse linen rags on them, which you set to drain on small sticks on another bowl, doing the same with what drains from them till you have used all your liquor; then dry them before a gentle fire.

4. When dry, lay them on a marble stone, and set them on fire. And as soon as they are consumed, grind them into a fine powder, which you put afterwards into a crucible on a little fire. When this powder is lighted like sparkles of fire, put it on the marble again, and stir it with an iron rod till you see no more fire. Grind it then again as before, as much as you possibly can, and it is fit for gilding any sort of silver work you please.

XV. *The liquor, called the* sauce, *which is to be used for colouring silver plates, gilt with the above described powder.*

1. Grind well together, into a subtile powder, sulphur and pearl ashes, of each one ounce, and two of common salt.

2. Then, when you want to colour your gilt plates, have

have a quart of water, and half a pint of chamber-lye, in which you mix a large ſpoonful of the above powder. Set this to boil in a red copper pot, very clean. When this ſauce does boil, you muſt tie your plate with a ſilver wire, by which you hold it, and then plunge it in; there leave it for about a minute, or two at moſt; then take it out again by the ſame wire without touching it with your hands, and plunge it in the ſame manner in cold clean water. Should it then not look high coloured to your ſatisfaction, you have but to put it again in the ſauce, as before, till you find it ſufficiently coloured.

3. The next ſtep is to give the piece thus coloured to the burniſher, with a ſtrict charge not to uſe any vinegar in his burniſh. This receipt is a very good and particular ſecret.

XVI. *A water which gilds copper and bronze. A ſecret very uſeful for watch and pin makers.*

Diſſolve equal parts of green vitriol and ammoniac ſalt in good double diſtilled vinegar; then vaporate the vinegar, and put it in the retort to diſtil. If in the product of the diſtillation you ſteep your metal after being poliſhed and made hot, it will come out perfectly well gilt.

XVII. *Another.*

Take burnt copper and ammoniac ſalt, equal parts; *alumen plumeum*, four ounces; common ſalt decrepitated, as much. Diſſolve the whole in double diſtilled vinegar, then vaporate this vinegar. Diſtil from the reſt an *aquafortis* in which, if you extinguiſh, five or ſix times, braſs, copper, iron, or ſilver, made hot, theſe metals will aſſume the colour of gold.

XVIII. *A water to gild ſteel or iron, after being well poliſhed.*

Take ſeven ounces of orpine; *terra-merita*, one and a half; ſocotrine aloes, four and a half; gamboge three and a half. Put all into powder, and put it in a retort, with ſo much of pickle water as will cover theſe powders by two fingers. Stir well, and mix all together; let it infuſe four and twenty hours and diſtil. With the liquor

which ſhall come from the diſtillation, and which you may keep by for uſe, rub the ſteel, iron, or copper, and ſet it to dry in the ſhade.

XIX. *To ſilver copper figures.*

1. Cleanſe well firſt the figures with a ſtrong lye, made with either pearl or brill aſhes, or common ſalt or alum, no matter which. Wipe them well when done, and rub them with a compoſition of tartar and ammoniac ſalt mixed (by means of *aquafortis*) with a little diſſolution of ſilver.

2. Now with a piece of leather, wetted in your ſpittle, take of theſe powders, and rub the copper figures till they are ſufficiently ſilvered.

XX. *To ſilver, or gild, pewter.*

1. Take one of the fineſt and moſt delicate goldſmith's wire-bruſh; rub your pewter with it ſo as to mark it with the ſtrokes of the bruſh. When done, lay a double gold or ſilver leaf on that place of the pewter; then put over it a piece of ſkin or leather, and over that ſkin ſome putty. With a burniſher rub, for a good while, on that putty; then with a piece of pewter on the naked gold without either ſkin or putty.

2. Have a care that the pewter which you are thus a gilding ſhould be very clean, and that your breath ſhould not go over it. Therefore, to do that operation, you muſt put your handkerchief before your mouth, and manage it ſo in tying it, that there ſhould be a paſſage preſerved on each ſide of your face which ſhould drive your breath along your cheeks, round your head, and quite up behind your ears.

XXI. *A compoſition to lay on lead, tin, or any other metal, in order to hold faſt the ready gilt leaves of pewter which are applied on it; uſeful for gilding on high ſteeples, domes,* &c.

1. Melt together, on a ſlow fire, black pitch, two pounds; oil of turpentine, four ounces; and a little roſin. When the whole is diſſolved and mixed well into a kind of varniſh, lay a coat of it on your work.

2. Now, as upon ſteeples, the common method of gilding cannot, on account of the wind, be practiſed; have only the exact meaſures and dimenſions of the

place

place intended to be gilt, then, at home, and at leisure, cut to them some fine leaves of pewter, and gild them as usual. When done, you have no more to do but to carry up these pewter leaves, rolled, in a basket; and, having burnished the place on which they are to be applied with the above composition, lay the gilt pewter leaves on it, and they will stand fast enough.

XXII. *To clean and whiten silver.*

1. Rasp four ounces of dry white soap in a dish. Pour a pint of warm water on it.—In another dish put a penny-worth of wine lye dried in cakes, and the same quantity of the same water.—In a third dish put also another penny-worth of pearl ashes, with another similar quantity of the same water.

2. Then, with a hair brush steeped first in the wine lye, then in the pearl ash, and lastly in the soap liquors, rub your silver plate, and wash it afterwards with warm water, and wipe it with a dry cloth kept on a horse before the fire for that purpose.

XXIII. *The preparation of gold in shell.*

Take ammoniac salt, and gold leaves, equal quantities. Bruise this in a mortar for two or three hours; and towards the end add a discretionable quantity of honey.

XXIV. *To bronze in gold colour.*

Rub the figure first with *aquafortis*, in order to cleanse and ungrease it well. Then grind, on porphyry, into a subtile powder, and mix with linseed oil, equal quantities of *terra merita* and gold litharage. With this composition paint the figure over.

XXV. *Another to the same purpose.*

Take gum elemy, twelve drachms, and melt it. Add one ounce of crude mercury, and two of ammoniac salt. Put all in a glass phial, and set it in a pot full of ashes; lute well the phial, and melt the contents. When perfectly dissolved, add a discretionable quantity of orpine and brass filings; mix all well, and with a pencil paint what you will over with it.

XXVI. *How to matt burnished gold.*

Grind together, blood-stone and vermilion with the white of an egg. Then, with a pencil, lay it in the bottom grounds.

XXVII. *How*

XXVII. *How to do the same to burnish silver.*

Grind ceruse-white with plain water first, then with a very weak isinglass water, and make the same use of this as of the other.

XXVIII. *The method of applying gold, or silver, in shell, on the wood.*

Black wood, or that which is dyed so, is the fittest to admit of this operation. The method of applying it is this.

1. Take a little gum adragant, which you dilute in a good deal of water, to make it weak. With this weak gum water dilute your gold or silver; and, with a pencil, lay it on such places of your work as receive and shew the light, without touching on those which are the shades. To express these, touch the parts with indigo diluted in a very weak gum-arabic water.

2. When this is done, lay one coat of drying varnish, made of oil of spike and sandarack. If the varnish be too thick, thin it with a little oil; and, in mixing it, take care not to boil it so hard but you may bear some on your hand without scalding the place.

N. B. Have attention to make your gum-waters for this sort of work always very weak; otherwise they would tarnish and spoil all the gold or silver.

XXIX. *To gild sandy gold.*

Take any colour, and grind it either with oil, or with gum. Lay a few coats of it on your work, according as you think there may be need of it. When dry, lay one coat of size, and while it is still fresh, sift some brass filings on it; let it dry so, and varnish it afterwards.

XXX. *The varnish fit to be laid on gilding and silvering.*

Grind verdigrise, on marble, with common water, in which you shall have infused saffron for eight hours.

XXXI. *The method of bronzing.*

Take three pennyworth of spal, one of litharage, a gill of lintseed oil, and boil the whole to the consistence of an unguent. Before you apply it, dilute the quantity you intend to make use of with turpentine oil, and lay a coat of vermilion on the work before bronzing.

XXXII. *A*

XXXII. *A water to gild iron with.*

1. Put in a glaſs bottle, with a pint of river-water, one ounce of white copperas, and as much of white-alum; two drachms of verdigriſe, and the ſame quantity of common ſalt. Boil all together to the reduction of one half. Then ſtop the bottle well for fear the contents ſhould loſe their ſtrength.

2. To gild the iron with it, make it red hot in the fire, and plunge it in this liquor.

XXXIII. *To make the fine writing-gold.*

1. Take gold in ſhell, and ſulphur, in the proportion of ten drachms of this, well grinded on porphyry and amalgamated, to every ſequin-worth of the other. Put this mixture into a proportionable leather bag, in which you ſhall work it continually for the ſpace of two days. Then pour all into a crucible, and burn it on a ſlow fire. This done, waſh what remains with filtered lime water, and, by filteration alſo, get your water out again from the compoſition. If, after this operation, you do not find it high enough yet in hue, waſh it again and again in the ſame manner, till it looks fine.

2. To apply it, dilute ſome bol armenian with iſinglaſs, and write what you pleaſe, and let it dry; then apply your gold, and when dry burniſh it.

XXXIV. *How to get the gold, or ſilver, out of gilt plates.*

1. Mix together one ounce of *aquafortis*, and one of ſpring water, with half an ounce of common, and one drachm of ammoniac, ſalts. Put all on the fire, and boil it; then put in to ſoak the plate from which you want to get the gold or ſilver out. A little while after, take your plate out, and ſcrape it over the liquor.

2. The gold will remain ſuſpended in this regal water; and to make a ſeparation of them, pour in it double the quantity of common water; or again, throw a halfpenny in it, and boil it, and all the gold will fix itſelf to it.

XXXV. *To gild paper on the edge.*

1. Beat the white of an egg in three times its quantity of common water, and beat it till it is all come into a froth. Let it ſettle into water again, and lay a coat of it on the edge of your paper. 2. Next,

2. Next, lay another of bol armenian and ammoniac salt, grinded with soap suds. Then put the gold, and let it dry, before burnishing it.

XXXVI. *To gild on vellum.*

Mix some saffron in powder with garlick juice. Put two or three coats of this on the vellum, and let it dry a little, but not quite. Then breathing on the coat, apply the gold leaf with cotton; and, when dry, burnish it.

XXXVII. *Another way.*

Lay first a coat of lime and burnt ivory, grinded together with a weak isinglass water. Apply the gold on it; and, when dry, burnish it.

XXXVIII. *Another way.*

Grind and mix together four ounces of bol armenian, one of aloes, and two of starch; dilute it in water, and lay a coat of it on the vellum, then the gold immediately. When all is dry, burnish it.

XXXIX. *A gilt without gold.*

Take the juice from saffron flowers, in the season, or dry saffron in powder, with an equal quantity of yellow orpine well purified from its earthly particles. Grind all well together, and put it a-digesting in hot horse dung for the space of three weeks. At the end of that term you may use it to gild whatever you like.

XL. *To gild without gold.*

Open a hen's egg by one end, and get all out from the inside. Re-fill it again with chalidonia's juice and mercury; then stop it well with mastich, and put it under a hen which just begins to set. When the time of hatching is come, the composition will be done, and fit for gilding.

XLI. *To gild on calf and sheepskin.*

Wet the leather with whites of eggs. When dry, rub it with your hand, and a little olive oil; then put the gold leaf, and apply the hot iron on it. Whatever the hot iron shall not have touched will go off by brushing.

XLII. *Gold and silver in shell.*

1. Take saltpetre, gum arabic, and gold leaves, and wash

wash them all together in common water. The gold will sink to the bottom, whence pouring the water off you may then put it in the shell.

2 The silver is worked in the same manner, except the saltpetre, instead of which you put white salt.

XLIII. *To gild marble.*

Grind the finest bol armenian you can find with linseed or nut oil. Of this you lay a coat on the marble, as a kind of gold size. When this is neither too fresh, nor too dry, apply the gold; and, when thoroughly dry, burnish it.

XLIV. *To apply gold on glazed wares, chrystal, glass, china, &c.*

Take a penny-worth of linseed oil, and as much of gold litharage; a halfpenny worth of umber, and as much of cerusse. Grind all together on marble; and, with a little hair pencil, dipped into the said colour, draw whatever you will on the above-mentioned wares. As soon as dry, lay your gold on it with cotton, which you pass along your cheek before taking the gold with it. And as soon as this is perfectly dry, burnish it.

XLV. *Matt gold in oil.*

Take yellow ocher, a little umber, white and black lead, which grind all together with greasy oil, and use it when necessary.

XLVI. *To dye any metal, or stone, gold colour, without gold.*

Grind together into a subtile powder ammoniac salt, white vitriol, saltpetre, and verdigrise. Cover the metal, or stone you want to dye, all over with this powder. Set it, thus covered, on the fire, and let it be there a full hour; then, taking it out, plunge it in chamber lye.

XLVII. *To whiten copper.*

Take one ounce of zinc, one drachm and a third part of it of sublimed mercury. Grind all into powder, then rub with it what you want to whiten.

XLVIII. *To whiten silver without the assistance of fire.*

Take *Mons-martirum's* talo, which you calcine well in an oven till it can be pulverised. Sift it very fine. Then dipping a piece of cloth or stuff in it, rub the silver with it.

XLIX. *To*

XLIX. *To whiten iron like silver.*

Mix ammoniac salt's powder, and quick lime, in cold water. Then make your iron red-hot several times, and, each time, plunge it in that dissolution. It will turn as white as silver.

CHAP. VII.

SECRETS relative to the art of DYING WOODS, BONES, *&c.*

I. *The composition for red.*

1. CHOP Brasil wood very fine, and boil it in common water, till it has acquired an agreeable colour; then strain it through a cloth.

2. Give your wood first a coat of yellow, made of saffron, diluted in water. Then, the wood being thus previously tinged with a pale yellow, and dried, give afterwards several coats of the Brasil wood-water, till the hue pleases you.

3. When the last coat is dry, burnish it with the burnisher, and lay another coat of drying varnish with the palm of your hand; and you will have a red oranged very agreeable.

4. If you want a deeper red, or rather a darker, boil the Brasil wood in a water impregnated with a dissolution of alum, or quick lime.

II. *Another red.*

Soak the chopped Brasil wood in oil of tartar; and, with it rub your wood, proceeding for the rest as above directed.

III. *Another way.*

Pound orchanetta into powder; mix it with oil of nut; make it luke-warm, and rub your wood with it. The rest as above.

IV. *To die wood in a purplish colour.*

Soak Dutch turnsol in water; add a tincture of Brasil wood made in lime water, and you will obtain a purple,

purple, with which you may dye your wood, and then burnish and varnish as usual.

V. *A blue purple.*

Take that sort of German turnsol which painters use to paint with size. Dissolve it in water, and strain it through a linen cloth. Give a coat of this dye to the wood; and, if the hue seems to you to be too strong, give it another coat of a paler dye, which is done by adding clear water to a part of the other. When dry, burnish it as usual.

VI. *Another.*

Four ounces of Brasil, and half a pound of India, woods, boiled together in two quarts of water, with one ounce of common alum.

VII. *A blue for wood.*

Slack lime in water, and decant it out of the ground. In three pints of this water dissolve four ounces of turnsol, and boil it one hour. Then give several coats of it to your wood.

VIII. *A green.*

Grind Spanish verdigrise into a subtile powder with strong vinegar. Add, and mix well with this, two ounces of green vitriol. Boil all of it a quarter of an hour in two quarts of water, and put your wood a soaking in it so long as you find the colour to your liking. For the rest, proceed as above.

IX. *A yellow.*

Dissolve turnsol in two quarts of water. Then grind some indigo on marble with that water, and set it in a vessel on the fire with weak size to dilute it. When done, give a coat of this dye to your wood with a brush, and when dry, polish it with the burnisher.

X. *Another yellow.*

Boil in water some grinded *terra merita*, and soak your wood in it afterwards.

XI. *Another finer yellow.*

Four ounces of French berries, boiled for about a quarter of an hour in a quart of water, with about the bulk of a filbert of roch-alum. Then soak the wood in it.

XII. *To dye wood in a fine poliſhed white.*

Take the fineſt Engliſh white chalk, and grind it in ſubtile powder on marble, then let it dry. Now take what quantity you pleaſe of it, and ſet it in a pipkin on the fire with a weak ſized water, having great care not to let it turn brown. When it is tolerably hot, give firſt a coat of ſize to your wood, and let it dry: then give one or two coats of the aforeſaid white over it. Theſe being dry alſo, poliſh with the ruſhes, and burniſh with the burniſher.

XIII. *To dye in poliſhed black.*

Grind lamp-black on marble with gum water. Put it next in a pipkin, and give a coat of this, with a bruſh, to your wood; then poliſh it when dry.

XIV. *Another way.*

Soak bits of old ruſty iron, ſuch as nails, for example, in the beſt black ink. A few days after rub your wood with it, and when you ſhall ſee it well penetrated with this black, and dry, poliſh it with the burniſher.

XV. *To imitate ebony.*

Infuſe gall-nuts in vinegar, wherein you ſhall have ſoaked ruſty nails; then rub your wood with this; let it dry, poliſh and burniſh.

XVI. *Another way.*

Chuſe a good hard wood, and not veiny, ſuch as pear, apple, or hawthron trees, and blacken them. When black, rub them with a bit of cloth; then, with a reed bruſh, made on purpoſe, dipped in melted wax, mixed in a pot with common black, rub your wood till it ſhines like ebony.

N. B. Before you perform this on your wood, it is proper to rub it ſmooth with the ruſhes, for then you ſucceed better in the imitation of the ebony.

XVII. *Another way.*

The holly is again a very fit ſort of wood to take the dye of ebony. The method of dying it is this. Form it firſt into the ſhape you intend to give it, then put it in a hatter's copper to boil, where you leave it till it has acquired a perfect degree of blackneſs, and is

pene-

penetrated sufficiently deep with it, which you know by leaving a little bit in a corner of the copper to cut and make the trial. If the black has got in as deep as a copper halfpenny is thick, take it out and dry it in the shade. Then take off the filth of the dye, and polish it as you would ebony, with rushes, charcoal dust, and oil of olive.

XVIII. *Another ebony black.*

1. Take India wood cut in small bits, and a little alum; put them in water, and boil till the water looks purple. Give several coats of this colour on the wood, till it looks purple likewise.

2. Next to this, boil verdigrise in vinegar to the diminution of a third, and give new coats of this over the others on the wood till it looks black.

XIX. *Another way.*

Take mulberry-tree wood, work and shape it as it is to stay. Then soak it for three days in alum water, exposed to the sun, or before the fire. Boil it after this in olive water, in which you may put the bulk of a nut of Roman vitriol, and the same quantity of brimstone. When the wood looks of a fine black, take it out, and lay it again in alum-water. When it shall have remained there a descretionary time, take it out, let it dry, and polish as usual.

XX. *A fine black, easily made.*

Take of good ink whatever quantity you like; put it in a stone pan, new, and well nealed, then set it in the sun to exsiccate it into a cake. When dry, take and scrape it out from the pan with a knife, and grind it into an impalpable powder on marble. This powder, diluted with varnish, will produce a fine black.

XXI. *To dye wood silver fashion.*

Pound tinglass, in a mortar, and reduce it into powder. Add water to it by degrees, with which you continue to pound it, till it comes into a liquid, like colour for painting. Put it in a clean pipkin, with as big as a nutmeg of size, and set it on the fire to warm. Brush your wood with this liquor; and, when it is dry, burnish it.

XXII. *To*

XXII. *To dye in gold, silver, or copper.*

Pound very fine, in a mortar, some roch-crystal with clear water. Set it to warm in a new pipkin with a little size, and give a coat of it on your wood with a brush. When dry, rub a piece of gold, silver, or copper, on the wood thus prepared, and it will assume the colour of such of these metals as you will have rubbed it with. After this is done, burnish it as usual.

XXIII. *To give a piece of nut, or pear tree, what undulations one likes.*

Slack some quick lime in chamber-lye. Then with a brush dipped in it form your undulations on the wood according to your fancy. And, when dry, rub it well with a rind of pork.

XXIV. *To immitate the root of nut-tree.*

Give seven or eight coats of size to your wood, till it remains shiny. Then, before your size is quite dry, strike here and there a confused quantity of spots with bistre grinded with common water. When dry, varnish it with the Chinese varnish.

XXV. *To give a fine colour to the cherry-tree wood.*

Take one ounce of orchanetta; cut it in two or three bits, and put it to soak for forty-eight hours in three ounces of good oil of olive. Then, with this oil anoint your cherry-tree wood after it is worked and shaped as you intend it: it will give it a fine lustre.

XXVI. *To marble wood.*

1. Give it a coat of black diluted in varnish. Repeat it one, two, three, or as many times as you think proper; then polish it as usual.

2. Dilute next, some white in a white varnish made with white gum, or shell-lack, and white sandarac. Lay this white on the black ground tracing with it what strokes and oddities you like. When dry, give a light rub with rushes, then wipe it, and give a last coat of fine transparent white varnish, in order to preserve the brightness of the white. Let this dry at leisure, then polish it.

XXVII. *To*

XXVII. *To immitate white marble.*

Have the fineſt white marble you can find; break and calcine it in the fire. Grind it as fine as you poſſibly can, on a white marble ſtone, and dilute it with ſize. Lay two coats of this on your wood, which, when dry, you poliſh as uſual, and varniſh as before directed.

XXVIII. *To imitate black marble.*

Burn ſome lamp-black in a ſhovel, red hot, then grind it with brandy. For the bigneſs of an egg of black, put the ſize of a pea of lead in drops, as much of tallow, and the ſame quantity of ſoap. Grind and mix well all this together; then dilute it with a very weak ſize water. Give four coats of this; and, when dry, poliſh as uſual.

XXIX. *To marble, and jaſper.*

The wood being previouſly whitened with two coats of whitening, diluted in leather ſize, then poliſhed as directed Chap. v. art. 1. n. 2. put on with a pencil what other colours you like, then burniſh it with the burniſhing tooth, which, in doing it, you rub now and then on a piece of white ſoap.

You muſt only take notice, that if you have employed lake, cinabar, orpine, and ſome other colours, they will eaſily receive the burniſhing; but as for the verdigriſe and azure powder, you will find more difficulty to ſucceed in doing it.

As for the jaſper, you muſt only give two or three coats of different colours fancifully drawn and intermixed, chuſing always a green or a yellow for the ground as the moſt proper. And, when with a bruſh of hog's briſtles, you ſhall have laid and variegated all your colours, let the whole dry; poliſh it with ruſhes, and give the laſt coat of white varniſh.

XXX. *For the aventurine.*

Prepare a brown ground colour, with a mixture of vermilion, umber, and lamp-black, and give a firſt coat of this on your wood. According as you ſhould want this ground darker or redder, you may add or diminiſh the quantity of ſome of theſe colours. When theſe coats are dry, poliſh them, then heat them, and give another

of a fine and clear varnish, in which you have mixed the aventurine powder sifted through a silk sieve. And after the proper time for drying, you may polish as usual.

XXXI. *A counter-faction of coral.*

1. Reduce goat's horns into a subtile powder. Put it in a clear lye made of lime and pearl ashes. Let it there rest for a fortnight. When reduced into a palp, add cinnabar in powder, or dragon's blood in tears, pulverised very fine, in what quantity you may judge necessary to give the quantity of matter you have got a fine and perfect coral hue.

2. Next boil this composition till it comes very thick; then take it off from the fire and mould it in moulds shaped in forms of coral. Or else cast it again in what other sorts of moulds you like, to make figures of it, and other sorts of work, which will produce a fine effect.

Observation. This secret has been worth immense sums of money to him who found it out. The Turks, to whom these sorts of works were carried, paid them magnificently. But this branch of trade was soon put to an end by the cheats which were practised with the merchants of Tunis and Algiers, who used to buy those curiosities.

XXXII. *To soften amber, otherwise karabe.*

Melt fine white and pure wax in a glass vessel. When melted, put your amber in it, and leave it there till you find it soft to your satisfaction. Then take it out, and give it what form and shape you like. If afterwards you put it in a dry place in the shade, it will become as hard as you can wish to have it.

XXXIII. *To take the impression of any seal.*

1. Take half a pound of Mercury; the same quantity of chrystaline vitriol; as much verdigrise. Pulverise well these two last ingredients, and put them along with the first in a new iron pan, with smith's forge water. Stir all well with a wooden spatula, till the mercury is perfectly incorporated with the powders. Then wash that paste with cold water, and change it till it remains quite clear as when you put it in. Put the lump in the air, it will harden, and you may keep it for use.

2. When

2. When you want to take the impreſſion of a ſeal with it, take it and place it over the fire on an iron plate. When there appears on it ſome drops like pearls, then it is hot enough; take it off and knead it in your hands with your fingers, it will become pliable like wax; ſmoothen one ſide of it with the flat ſide of a knife blade, and apply it on the ſeal, preſſing it all round and in the middle to make it take the impreſſion. When done, lift it up, and ſet it in the air, where it will come again as hard as metal, and will ſerve you to ſeal the ſame letter, after having opened it, with its own coat of arms or cypher, *&c.* as the original ſeal itſelf, without any probability of diſcovering it, ſhould even the real one be laid on it.

XXXIV. *Another way.*

Heat ſome mercury in a crucible, and ſilver filings in another, in the proportion of two parts of mercury to one of ſilver. As ſoon as the mercury begins to move, pour it on the ſilver filings. Let this cool, and then put it in a glaſs mortar. Pound it well with a peſtle of the ſame, and add a little water in which you ſhall have diſſolved ſome verdigriſe. Stir this, for three days, five or ſix times a day. At the end of the term decant out the verdigriſe water, and replace it with good vinegar, with which you pound it again in the ſame mortar, as before, a couple of hours, changing vinegar as ſoon as it blackens. Pound it again, two other hours, with chamber lye inſtead of vinegar, changing it the ſame, during that time, as you did the vinegar.—Then take that matter, lay it on a waſh-leather ſkin, which you bring up all round it, and tie it above with a ſtring. Preſs the lump well in that ſkin, ſo as to ſeparate and ſqueeze out all the ſuperfluous mercury which paſſes through the leather. And, when none comes out any longer, open the ſkin, take the lump in your hand, and knead it with your fingers, and ſmoothen one ſide of it to take the impreſſion you like, proceeding, for the reſt, as above directed. It hardens in the air, and ſoftens with the heat of the hand, aſſiſted with the working of the fingers, as you would do a piece of wax.

XXXV. *To*

XXXV. *To get birds with white feathers.*

Make a mixture of *ſemper-vivum-majus's* juice, and olive oil, and rub with it the eggs on which the hen is ſetting. All the birds which ſhall come from thoſe eggs will be white feathered.

XXXVI. *To ſoften ivory.*

In three ounces of ſpirit of nitre, and fifteen of white wine, or even of mere ſpring-water, mixed together, put your ivory a-ſoaking. And, in three or four days, it will be ſo ſoft as to obey under the fingers.

XXXVII. *To dye ivory, thus ſoftened.*

1. Diſſolve, in ſpirit of wine, ſuch colours as you want to dye your ivory with. And when the ſpirit of wine ſhall be ſufficiently tinged with the colour you have put in, plunge your ivory in it, and leave it there till it is ſufficiently penetrated with it, and dyed inwardly. Then give that ivory what form you will.

2. To harden it afterwards, wrap it up in a ſheet of white paper, and cover it with decrepitated common ſalt, and the drieſt you can make it to be; in which ſituation you ſhall leave it only twenty-four hours.

XXXVIII. *Another way to ſoften ivory.*

Cut a large root of *mandrake* into ſmall bits, and infuſe firſt, then boil it in water. Put your ivory in this boiling liquor, and boil it too, till it is as ſoft as wax.

XXXIX. *Another way.*

1. Take one pound of black alicant kaly, and three quarters of a pound of quick lime, which you put into boiling water, and let it reſt for three days. If, after that term, the liquor is reddiſh, it is ſtrong enough; if not, you muſt add again of the above ingredients, till it acquires that degree.

2. Then putting a ſoaking in this lye any bone, or ivory, for a fortnight, they will become as ſoft as wax.

3. To harden them afterwards, diſſolve an equal quantity of alum and ſcuttle fiſh-bones powder, in water, which you boil to a pellicula; ſoak your bones or ivory in this for about one hour only; then take them out, and put them in a cellar for a few days.

XL. *To whiten ivory, which has been spoiled.*

Take roch-alum, which you diſſolve in water, in a ſufficient quantity, to render the water all milky with it. Boil this liquor into a bubble, and ſoak your ivory in it for about one hour, then rub it over with a little hair bruſh. When done, wrap it in a wet piece of linen to dry it leiſurely and gradually, otherwiſe it would certainly ſplit.

XLI. *Another way.*

Take a little black ſoap, and lay it on the piece of ivory. Preſent it to the fire, and when it has bubbled a little while, wipe it off.

XLII. *To whiten green ivory; and whiten again that which has turned of a brown yellow.*

1. Slack ſome lime into water, put your ivory in that water, after decanted from the ground, and boil it till it looks quite white.

2. To poliſh it afterwards, ſet it on the turner's wheel, and after having worked it, take ruſhes and pumice-ſtones ſubtile powder with water, and rub it till it looks all over perfectly ſmooth. Next to that, heat it, by turning it againſt a piece of linen, or ſheep's-ſkin leather, and, when hot, rub it over with a little whitening diluted in oil of olive, continuing turning as before; then with a little dry whitening alone, and finally with a piece of ſoft white rag. When all this is performed as directed, the ivory will look as white as ſnow.

XLIII. *To whiten bones.*

Put a handful of bran and quick-lime together, in a new pipkin, with a ſufficient quantity of water, and boil it. In this put the bones, and boil them alſo till perfectly freed from greaſy particles.

XLIV. *To petrify wood, &c.*

Take equal quantities of gem-ſalt, roch-alum, white vinegar, calx, and pebbles powder. Mix all theſe ingredients together, there will happen an ebullition. If, after it is over, you throw in this liquor any porous matter, and leave it there a ſoaking for three, four, or five days, they will poſitively turn into petrifications.

XLV. *To*

XLV. *To immitate tortois-ſhell with horn.*

Take one ounce of gold litharage, and half an ounce of quicklime. Grind well all together, and mix it to the conſiſtence of pap, with a ſufficient quantity of chamber-lye. Put of this on the horn; and, three or four hours afterwards it will be perfectly marked.

XLVI. *A preparation for the tortois-ſhell.*

Make a mixture, as above, of quick lime, orpine, pearl aſhes, and *aquafortis*. Mix well all together, and put your horn, or tortois-ſhell, a-ſoaking in it.

XLVII. *To dye bones in green.*

Grind well a diſcretionable quantity of verdigriſe, which you put with vinegar in a copper veſſel, and the bones in it. Cover this, and lute it ſo well that no air can come at the contents. Put it in hot horſe dung, and leave it there for a fortnight, after which time take your bones out; they will be coloured of a fine green, which will never rub off.

XLVIII. *Another way.*

1. Put ſome verdigriſe, well grinded, in goat's milk, and leave it till the milk becomes very green. Then put all together in a copper veſſel along with the bones; cover and lute it well, then place it in hot horſe dung for ten days, after which time you may take the bones out perfectly well coloured.

2. If you will have them more ſo, boil them in oil of nut; and the longer they boil in it, the more they will heighten in colour.

3. To poliſh them, you muſt uſe elder's marrow: and juſtre them with oil of nut.

XLIX. *To dye bones, and mould them in all manner of ſhapes.*

1. Boil together twelve pounds of quick lime, and one of calcined roch-alum, in water, to the reduction of one third of the water you ſhall have put in. Add, then, two more pounds of quick lime, and boil it again till it can carry an egg, without its ſinking to the bottom. Now let it cool and reſt, then filter it.

2. Take twelve pounds of that liquor; put in half a pound of raſped Braſil wood, and four ounces of ſcarlet flocks;

flocks; boil all about five minutes on a flow fire, then decant the cleareſt part of it, and put it by. Put on the *fæces* of braſil and ſcarle tabout four pounds of the firſt water; boil it the ſame length of time as the other, and decant likewiſe the cleareſt part of it on the other. Repeat this operation, till the new added water draws no more colour from the *fæces*.

3. Now raſp any quantity of bones, and boil them, when raſped, a reaſonable time in clear lime water. Then take them out. Put them in a matraſs; and, over them, pour ſome of the tinged water, ſo as to ſoak them only with it. Place the matraſs on a mild ſand bath, and evaporate the liquor. Add ſome more liquor, and evaporate it again the ſame, continuing to add and evaporate the tinged liquor, till the raſped bones are all turned into a ſoft paſte.

4. Take this paſte, and mould it as you like, in tin or other moulds, to make whatever thing or figure you want. Set it in the mould for a day or two, till it has acquired the ſhape you would have it; then, to harden it, boil it in a water of alum and ſaltpetre firſt, and afterwards in oil of nut. Nothing more ſurpriſing, and at the ſame time more agreeable, than theſe figures, which look inconteſtibly to be made of bones, without conceiving how they can be made ſuch, out of that matter, and in one ſolid piece.

L. *To dye bones in black.*

Take ſix ounces of litharage, and the ſame quantity of quick lime. Boil all in common water, along with the bones. Keep always ſtirring, till the water begins to boil. Then take it out, and never ceaſe ſtirring till the water is cold again; by that time the bones will be dyed black.

LI. *To ſoften bones.*

Take equal parts of Roman vitriol and common ſalt. Diſtil the ſpirits out of this by the alembic, or rather, by the retort. If in the water you get from the diſtillation, you put the bones a-ſoaking, they will become as ſoft as wax.

LII. *To dye bones in green.*

Pound well together, in a quart of ſtrong vinegar, three

three ounces of verdigrise, as much of brass filings, and a handful of rue. When done, put all in a glass vessel, along with the bones you want to dye, and stop it well. Carry this into a cold cellar, wherein leaving it for a fortnight, or even more, the bones shall be dyed green.

LIII. *A salt for hardening soft bones.*

Take equal quantities of ammoniac, common decrepitated and gem salts, as well as of *plumbum saccarinum*, rock and shell alums. Pulverise, and mix all together; then put it in a glass vessel well stopped, which bury in hot horse dung, that the matter should melt into water. Congeal it on warm embers. Then make it return into a *deliquium* again, by means of the horse dung, as before. When thus liquified for the second time, it is fit for use. Keep it and when you want to harden and consolidate any thing, smear it over with it.

LIV. *To make figures, or vases, with egg-shells.*

1. Put in a crucible any quantity of egg shells, and place it in a potters furnace, for two days, that they may there be perfectly calcined; then grind them dry into a subtile powder.

2. Next, with gum arabick-water, and whites of eggs beaten together, make a liquor, with which you are to knead that powder, and make a paste or dough of it.

3. With that dough, to which you give the consistence of potters clay, make and form whatever figure or vase you like, and set them in the sun to dry.

LV. *To dye bones and ivory of a fine red.*

1. Boil scarlet flocks in clear water, assisted with a certain quantity of pearl ashes, to draw the colour the better; then clarify it with a little roch-alum, and strain this tincture through a piece of linen.

2. To dye, afterwards, any bones or ivory in red, you must rub them first with *aquafortis*, and then immediately with this tincture.

LVI. *To make a paste in imitation of black marble.*

Dissolve two ounces of spalt, on a gentle fire, in a glazed pipkin. When in perfect fusion, add a third

part

part of karabe, which you must keep there ready melted for it, and stir all well together. When both shall be well mixed and united, take the pipkin off from the fire, and throw the contents, boiling hot as they are, into a mould of a fine polish in the inside. Then, when cold and dry, take the piece off from the mould, and you will find that nothing can imitate so well black marble as this deceptive composition, except black marble itself.

LVII. *A receipt to dye marble, or alabaster, in blue or purple.*

1. Pound together, in a marble mortar, parsnips and purple lilies, with a sufficient quantity of white-wine vinegar. Proportion the quantity of parsnips and lilies to each other, according to the hue you wish to give the liquor. If you cannot get one of these two juices, make use of that you can get; and to every one pound of liquor, mixed and prepared, put one ounce of alum.

2. In this dye, put now your pieces of marble, or alabaster, and boil them, supposing that they are not too considerable to go into the vessel with the liquor. And if they be, you must heat one part of it as much as you possibly can, then dye it with the liquor quite boiling hot, and thus proceed from place to place, till you have dyed it all over.

LVIII. *To bronze wooden, plaster, ivory, or other figures, so that the bronze may stand water for ever.*

1. Grind English brown red, as fine as possible with nut oil. With this, paint all over the figure intended to be bronzed, and let it dry.

2. Have next some powder of German gold in a shell; and, in another, some of the varnish described in the following article. Dip a pencil in the varnish, and then in the gold, and give as smooth and equal a coat of this to your figure as you can.

3. For saving expence, you may instead of the German gold, take some fine bronze, which is a good deal cheaper.

LIX. *The varnish fit for bronzing.*

Pound, into subtile powder, one ounce of the finest shell-lac. Put it in a glass matrass of three half pints size. Pour upon it half-a-pint of the best French spirit

of wine. Stop it well, and place it in the cool for four days, that the lac may have time to diſſolve at leiſure. During that time, neglect not to ſhake the matraſs, as if you were waſhing it, four or five times a-day, for fear the lac ſhould make a glutinous lump, and ſtick to the bottom of the matraſs. Should your lac, at the end of thoſe four days, be yet undiſſolved, ſet it on a gentle ſand-bath, to help finiſhing it; and, when diſſolved to perfection, the varniſh it done.

Note. When you pour the ſpirit of wine on the lac in the matraſs, obſerve to do it gently, and little at a time, in order it may penetrate the powder the better. Obſerve alſo to ſtop pouring by intervals, at different times, and take the matraſs and ſhake it as it were for rinſing, in order to mix all well, thus continuing to do till you have introduced all the ſpirit of wine into the lac.

LX. *A water to dye bones and wood.*

1. Put the ſtrongeſt white-wine vinegar in an earthen pan, in which ſet to infuſe, for ſeven days, copper filings, Roman vitriol, roch-alum, and verdigriſe.

2. In this liquor, put a-boiling what you want to dye, and it will take the colour perfectly.

3. If you want a red dye inſtead of verdigriſe, put ſome red; if yellow, put yellow, and ſo forth, according to the various colour you may require, with a diſcretionable quantity of roch-alum for either.

LXI. *To dye bones and ivory an emerald green.*

Put in *aquafortis* as much *flos æneï* as it can diſſolve; and in that water put a-ſoaking, for twelve hours only, whatever you want to dye, and they will take the colour to perfection in that ſpace of time.

LXII. *To dye bones any colour.*

Boil the bones firſt for a good while; then in a lye of quick lime mixed with chamber lye, put either verdigriſe or red or blue chalk, or any other ingredient fit to procure the colour, you want to give to the bones. Lay the bones in this liquor, and boil them, they will be perfectly dyed.

LXIII. *To whiten alabaſter and white marble.*

Infuſe, for twelve hours, ſome ſubtile pumice ſtone's powder in verjuice; then, with a cloth, or a ſponge, wet

wet your marble with the liquor, and it will become perfectly white.

LXIV. *To blacken bones.*

Mix charcoal duſt with wood-aſhes and water; rub the bone with this waſh, then with ink; and, when dry, poliſh it.

LXV. *Another way to dye woods and bones red.*

Infuſe for twenty-four hours your wood in red-wine vinegar. Then add to this vinegar a ſufficient quantity of Braſil wood and roch-alum, both in powder, and boil all altogether, till you ſee the wood, or bones, have acquired the degree of colour you wiſh to have them.

LXVI. *The ſame in black.*

After the twenty-four hours infuſion as above, add to the vinegar a ſufficient quantity of vitriol, orpine, pomegranates' rinds, and gall-nuts, all in powder, and boil as before directed.

LXVII. *For the green.*

Supply for the above ingredients, two parts of roch-alum, and one of *alumen plumeum*, with which you boil the wood or bones to the reduction of two thirds, or thereabouts; then put them a-ſoaking in a lye of ſoap and verdigriſe, in a ſufficient quantity, till they are perfectly green.

LXVIII. *To dye wood vermilion colour.*

Smoothen and rub well the wood firſt; then give it four or five coats of vermilion ſubtilely pulveriſed, and diluted with lime and curd-cheeſe water.—When dry, poliſh it over again with ruſhes and oil of ſpike; then for the laſt, give it four or five coats of varniſh, made with karabe and oil of ſpike, and let it dry.

LXIX. *To ſoften horn, ſo that you may caſt it in a mould as melted lead.*

Make a ſtrong lye with equal quantities of pearl aſhes and quick lime. Raſp your horns, and put theſe raſpings in that lye. They will ſoon turn into a pap. Then put in this pap whatever colour you like, and caſt it in whatever mould you chuſe.—To dry and harden theſe figures afterwards follow the directions preſcribed in Art. xlix. at the bottom, and in liii.

CHAP. VIII.

CHAP. VIII.

SECRETS relative to the ART of CASTING in MOULDS.

I. *To cast a figure in bronze.*

1. TO cast a figure, or any other piece in bronze, you must, first, make a pattern with a proper clay. That clay ought to be mixed with sand, to prevent its cracking, when it comes to dry.

2. When the pattern is completed and the sculptor is pleased with his work, you mould it with plaister while it is still damp, because in drying, the parts of the pattern shrink, and lose their fullness. To that effect you begin by the bottom part of the figure, which you cover with several pieces, and by rows; as for example, let us suppose the first row from the feet to the knees; the second from the knees to the beginning of the belly; the third from the beginning of the belly up to the pit of the stomach, from thence to the shoulders, on which you lay the last row, which is to contain the head—Observe, however, that those divisions of rows admit of no particular rule, and ought to be intirely determined by, and adapted to, the size of the figure. For when the pieces are made too considerable, the plaister works too much, and fatigues itself, which is detrimental to its taking a true and precise impression of all the turns and shapes of the figure. So that at any rate, it is always preferable to make the pieces of the mould smaller than larger.

3. You must observe, that if the figure you are moulding have got any draperies, or other sorts of ornaments about it, which require a good deal of trouble and nicety, you cannot help making a great many small parts and subdivisions in your mould, in order to enable you to strip them off the figure afterwards with more facility. In which circumstance, when all these small parts are made, and garnished with little rings to assist in pulling them off more easily, you cover them all

over

over with larger pieces, which containing several of the little ones, are called *cases*, and in French *chapes*.

4. When the mould is thus made and completed, you let it rest till it is perfectly dry. Then, before using it, they who are curious in their work, do not content themselves with imbibing it inwardly with oil, but they even make it drink as much wax as it can soak, by warming those separate pieces, and putting wax in them to melt.—The motive, in doing this, is to render the wax-work, which is to be cast in it finer and more perfect. For if you imbibe the mould with oil only, the wax figure cast in such a mould always comes out a little rough and like flour, because the wax draws always the superficy of the plaister, and in reverse, the plaister draws also the superficy of the wax, which produces a great defect in the figure, and is a great obstacle to its coming out from the mould with that neatness it otherwise should.

5. The mould being therefore thus imbibed with wax, if you want it for a bronze figure, you assemble all the small parts of it each in their cases, and with a brush give them a coat of oil. Then, with another brush, give them another coat also of wax, prepared as follows.—Six pounds of wax, half-a-pound of hog's lard, and one pound of Burgundy pitch.—This preparation of the wax, however, must be regulated according to the country and the season. For in the heat of summer, or hot climes, such as Spain, Italy, and France, wax may be used alone, as it keeps naturally soft, and the other drugs above-mentioned, are added to it only to render it more tractable. Of this wax, therefore, whether prepared or natural, you lay another coat, as we said, in the hollow of the mould, to the thickness of a sixpenny piece. Then, with wax made in flat cakes, of the thickness of a quarter of an inch, more or less, according to that you are willing to give your metal, you fill all the hollow parts of the mould in pressing hard this sort of wax in them with your fingers. When thus filled, you have an iron grate, larger by three or four inches every way than the plinth or basis of the figure. On the middle of that grate you erect one or more iron

bars, contoured agreeable to the latitude and situation of the figure, and bored, from space to space, with holes to pass other iron rods of the size and length necessary to support the *core* (in French *ame* or *noyau*) of what you want to cast.

6. Formerly they used to make their *cores* with potter's clay mixed with hair and horse-dung well beaten together. With this compost, they formed a figure like the pattern; and, when they had well supported it with iron bars, length and cross-ways, according to its position and attitude, they scraped it, that is to say, they diminished, and took off from its bigness as much as they wanted to give to their metal. When that *core* was dry, they took the wax with which they had filled the hollow parts of their mould, and covered it with them.——This method is even practised now by some founders, especially for great bronze figures, because earth resists better the power of that red-hot melted metal, than plaister can; and this they reserve only for small figures, and those which are cast in gold or silver. However, when plaister is well beaten and mixed with brick dust also well beaten and sifted fine, it stands pretty well too. We shall therefore proceed on the method of casting on plaister cores.

7. You take then the first, or bottom rows, of the mould, filled by the last wax in cakes, as mentioned before, and assemble them on the iron grate round the principal iron bar, which is to support the *core* when made. When they are joined together, you give them a tye round very hard with cords, lest they should vary from their position when you form the *core*.

8. To form this, as soon as the first set which completes the bottom row of the separate pieces of the mould is fixed, you pour plaister, diluted very clear, and mixed, as we said, with brick-dust, with which you fill up that bottom part of the hollow. Then, on this first bottom row of the mould, you place the second in the same manner as the first; then fill it likewise with your prepared plaister. Thus you continue to erect your mould from row to row, till you come to the last, and fill it as you go, with plaister, which is called *forming*

ing the core. If the figure require it, you pass across the core some iron rods through the holes perforated for that purpose in the perpendicular bars, in order to support the *core* the better, and give it more strength and power to resist the effort of the metal when it comes in fusion upon it.

9. When all the pieces of the mould have been thus erected one upon another, and filled with plaister, you must stop a certain time to let it take a consistence, then proceed to take off the cases and all the smaller parts of the mould contained in each of them, row by row, and one by one, in the same manner as you proceeded to erect them, with this difference, that in erecting them you begin at the bottom, and that in taking them off, you begun at the top; which, when done, leaves the figure to appear all in wax, covering the *core*, which is contained in the inside of it.

10. You are then to proceed to the repairing of the figure and finish it after the original. The sculptor, in that case, has even an opportunity of perfecting much some of the parts, in adding or taking off according as he thinks proper, to give more grace and expression to certain strokes, muscles, or features only; as for the disposition of the limbs, and their attitude, he can no longer mend or alter them.

11. The figure thus well prepared, you are to place what is called the *pouring* and the *vent holes*. The *pouring holes* are wax-pipes of the bigness of an inch diameter for such figures as are of a natural size; for they are to be proportioned not only to the size of the figure, but even to that of the parts of that figure whereon they are placed. The *vent-holes* are wax-pipes likewise, but of much lesser size. Those pipes are cast in plaister moulds of what length you please, then cut to that of four or five inches, or thereabouts. They are cast hollow, to the intent of rendering them lighter, otherwise they might as well be cast solid. Those which serve for pouring, are placed in a straight perpendicular line, one above another, at six inches asunder, and sometimes nearer, when there are draperies, and much matter is used.

12. When

12. When the various pipes are placed and soldered against the figure, with wax, so that the end which is free should be upwards, and as much perpendicular to the figure as possible, you place another pipe of the same size quite perpendicular, which is to be fixed against every one of the ends of the others. All these pipes, both large and small, serve for the pouring of the matter, and casting of the figure. You are to place three or four of them generally round the figure, which is determined by its size, bulk, and disposition.

13. But at the same time you are placing the pouring-holes, you must not neglect placing also those which are to serve for the vent. These last are to be placed in the same line as and with the others, at the distance of four inches only from them, and fixed likewise by one end to the figure, and by the other to another long and perpendicular pipe, like those for pouring. Now, as it is necessary that all the wax, when you come to melt it, should, as we shall mention in its place, come out entirely from the mould, you must not fail to place those sorts of vent-pipes on all the rising and distant parts from the mean bulk of the figure, such as the arms, fingers, draperies, &c. &c. from which the wax must be got out with facility, either by means of particular vent-holes, so formed as to descend to the bottom of the figure, or by means of those large ones placed perpendicularly along-side of it.—Observe, always, to make the pouring-holes which come to the face and hands the smallest of any, that they may not affect too much the features and likeness, if any be intended, of those parts; and that you may the more easily repair those places with the chisel, when they are finished.

14. After these various pipes have been thus carefully fixed all about the figure, you must so place them that two of the main perdendicular ones should join together at five or six inches higher, and above the upper part of it, and be terminated by a wax cup of four inches deep, and as much diameter, under, and at the bottom part of which you solder them. This cup serves as a funnel to receive the metal, and introduces it into the pouring-holes, by means of its communication with

with them, to convey it afterwards into all the parts of the figure at once, and form it. Therefore, if there be four perpendicular aſcending pipes, you make two ſuch cups, to communicate the metal to theſe pipes.

15. As for the vent-holes, you let them free above the top of the figure, and higher than the pouring ones, becauſe they want no cups.

16. When the wax figure is thus completely repaired and garniſhed, with all its pouring and vent-holes, you prepare a compoſition of putty, and crucibles' powder, well grinded, and ſifted very fine, which you dilute clear in a pan, like a colour for painting. With a bruſh take this compoſition, and cover all the figure, as well as the vent and pouring-pipes. This operation you repeat ſeveral times, obſerving carefully to fill up all the cracks and crevices which may happen in drying. When the wax is thus perfectly covered every where, you put with the ſame bruſh, another compoſition thicker than the firſt, and of a ſtronger ſort.

17. This compoſition is made of the ſame materials as the other, but with this addition, that you mix ſome free earth along with it, and horſe-dung, quite clear from any ſtraw. After having given ſix or ſeven coats of this, you give another coat again, much thicker ſtill, of a ſtuff compoſed of nothing but free earth and horſe-dung, and this being dry, you give half-a-dozen more of the ſame, allowing time between each to dry. At laſt, you put with your hand, and no more with the bruſh, two other coats of this ſame laſt compoſition, of free earth and horſe-dung, mixed in form of mortar, obſerving always that the one ſhould be perfectly dry, before laying on the other; and that there ſhould be no part of the figure, whether naked or draperies, but what is equally covered with every one of the different coats we have mentioned.

18. Next to this, you muſt have flat iron bars turned and bent according to the diſpoſition of the figure, which being fixed by means of hooks at the ſides of the grate on which it ſtands, riſe up as high as the pipes, and joining cloſe to the mould, unite at top by means of a circle of iron which runs through all the hooks,

hooks, by which these bars are terminated. Then you surround again the figure with other iron bars, made in form of hoops, to prevent the others which go from top to bottom, and to which they are fixed by means of wires, from giving way; and, between every one of these bars, both perpendicular and horizontal, there must be no more than seven or eight inches distance allowed.

19. When all these bars are well fixed together, and enabled thereby to support and contain the mould, you take a compost of free earth, horse-dung and hair mixed together, in consistence of mortar, and with this you cover the mould and the bars all over, without attending any more to the shape of the figure, so that there appears no more but a shapeless lump of clay, which ought to be of about four or five inches thick.

20. When the mould is thus completed, you are to dig a square pit sufficiently deep for the top of the mould to be somewhat lower than the superfice of the ground where the pit is dug, and sufficiently wide also to allow room of a foot and a half, free all round the mould, when descended into it.—At the bottom of that pit, you construct a furnace, on the top of which there is to be a strong iron grate supported by the arches and wall of the furnace, which is to be made of stone or bricks, as well as the four sides of the pit from top to bottom.

21. After the grate is placed on the furnace, you descend the mould on it by means of engines. Then, under the pipes which are to serve for pouring, as well as vent, you place pans to receive the wax which is to run off. This done, you light a middling fire to heat the figure, and all the place where it stands, with so moderate a heat, that the wax may melt without boiling, and come entirely out from the mould, without there remaining any part of it; which would not be the case if the heat be so great as to make it boil, for then it would stick to the mould, and cause defects in the figure, when you come to run the metal.——When, therefore, you judge that all the wax is out, which you may know by weighing that you employed, and weighing

ing it again after it is in the pans, you take these off, and stop the pipes, through which it came out, with clay. Then fill all the empty parts of the pit round the figure with bricks, which you throw in gently, but without order; and, when it is come up to the top, make a good brisk fire in the furnace. As the flame is interrupted by these bricks, it cannot ascend with violence, nor hurt the mould, and they only communicate their heat in going through all those bricks, which become so hot, that they and the mould are at last both red hot.

22. Twenty-four hours after the fire has been lighted, when you see that the bricks and the mould are equally red hot from top to bottom, you let the fire go out, and the mould cool, by taking all the bricks off. When there is no more any heat at all, you throw some earth in the pit, to fill the place which had been occupied with the bricks; and, in proportion as you throw it in you tread it with your feet, and press it against the mould.

23. In order to melt the metal, you construct, just by the pit where the mould is, a furnace, the lower part of which ought to be higher by two or three inches than the top of the said pit, in order to obtain a sufficient declivity from it to the pit for the running of the metal. Its construction must be after the form of an oven, with good bricks and free earth, and supported by good and strong iron hoops. There is a border raised all round, so as to make it capable to contain all the metal which is intended to be melted in it. On the side which looks towards the pit, there is an opening, which is stopped during the melting of the metal, and from that opening comes an earthen funnel practised, which goes to a bason of good free earth placed over the mould, and the middle of which corresponds and communicates to those cups we have mentioned before (No. 14). This bason is called by the workmen *eschena*. And in order to prevent the metal from running into these cups before the whole which is in the furnace is run into the *eschena*, there are men on purpose who hold a long iron rod terminated

minated by one end in the form of these cups, and stop them.

24. When the metal is melted, you unstop the opening of the furnace in which it is contained; this runs into the *escheno*, and as soon as it is arrived, the men take off the rod with which they stopped the cups, and the mould being instantly filled all over, the figure is formed in one moment.

25. After the mould is thus filled with the metal, you let it stay in that situation for three or four days, then, at leisure, you take off the earth which had been thrown all round it, which helps the mould to become entirely cold. As soon as you are sure there is no more heat, you break the mould, and the metal figure appears surrounded with rods of the same metal, starting out from it, occasioned by the vent and pouring-holes, or pipes, through which the metal was introduced, and which remained filled with it. These you must saw off, in order to unburden the figure of so much, and get it out of the pit more easily. Then you clean and scower with water and grinding-stone in powder, and pieces of deal or other sort of soft wood, and you search in all the hollow places of the draperies and other parts.

26. When the figures are small, they are generally washed with *aquafortis*; and, when it has operated, you may wash them again with common water. When they are thus well cleansed, you repair, finish, and fault those which require to be treated more highly than others; for the large ones are seldom searched so minutely.

27. After they have been as much finished as they are intended to be, you may give them, if you like, a colour, as some do, with oil and blood-stone. Or, as some others practise it, you may make them turn green by means of vinegar. But without all that trouble, the bronze will in time take a natural varnish of itself, and becomes of a blackish hue.

II. *How to gild such sorts of figures.*

1. They may be gilt two different ways; either with gold in shells, or with gold in leaves. The first method is the handsomest, and at the same time the most lasting, it being always used for small sized works. To apply

it,

it, you make a mixture of one part of the beſt gold, and ſeven of mercury, which founders call ſilver in that ſort of proceſs. When theſe are incorporated together, you then heat the figure, and rub it with the compoſition, which whitens it, and heating it again over the fire the mercury exhales, and the figure remains gilt.

2. As for the other method it is only for large ſized works, and them on which one is not willing to make a great expence; you ſcrape the figure with ſmall files, and other proper tools, to make it quick and clean, then you heat and lay on a gold leaf, repeating this four times.

III. *Of the choice and compoſition of metals.*

Any metal whatever may be uſed for the caſting of figures, though the general compoſition runs as follows.

1. For the fine bronze figures, the alloy is half braſs, half copper. The Egyptians who are ſaid to be the inventors of that art uſed to employ two thirds of braſs againſt one of copper.

2. Braſs is made with copper and calamine. One hundred weight calamine renders one hundred *per cent.* Calamine is a ſtone from which a yellow dye is drawn. It is to be found in France and at Liege.

3. Good copper ought to be beaten, not molten, when intended for ſtatues. You muſt guard alſo againſt uſing putty, when in alloy with lead.

4. Copper may be forged either hot or cold. But braſs breaks when cold, and ſuffers the hammer only when hot.

5. There is a ſort of metalic ſtone called Zinc, which comes from Egypt: it renders the copper of a much finer yellow than the calamine; but, as it is both dearer and ſcarcer, they are not ſo ready to uſe it.

6. As for the compoſition for making of bells, it is twenty pounds weight pewter for each hundred of copper. And the artillery pieces take but ten pounds only of pewter to one hundred of the other. This laſt compoſition is not good for the caſting of figures, as it is both too hard and too brittle.

CHAP. IX.

CHAP. IX.

SECRETS relative to WINE.

I. *To make a wine to have the taſte and flavour of French muſcat.*

YOU have only to put in the caſk a little bag of elder flowers when the wine is juſt done preſſing, and while it boils ſtill. Then, a fortnight after, take out the bag.

II. *To make the* vin-doux.

When you caſk the wine put in at the bottom of the caſk half a pound of muſtard ſeed, or a pound, if the caſk be double the common ſize.

III. *To make* vin-bourru, *of an excellent taſte.*

Take two quarts of wheat, which boil in two quarts of water till it is perfectly burſted. Stir it well, then ſtrain it through a fine cloth, ſqueezing a little the whole to get the creamy part out. Put two quarts of this liquor in a hogſhead of white wine, while it is ſtill a-boiling or in fermentation, with the addition of a little bag of dried elder-flowers.

IV. *To imitate a* malvoiſie.

Take of the beſt galangal cloves and ginger, each one drachm. Bruiſe them coarſely, and infuſe for twenty-four hours, with brandy, in a well cloſed veſſel. Then take theſe drugs out, and having tied them in a linen bag, let them hang in the caſk by the bung-hole. Three or four days after, your wine will taſte as good and as ſtrong as natural *malvoiſie.*

V. *To change red wine into white, and white into red.*

If you want to make red your white-wine, throw into the caſk a bag of black vine-wood aſhes: and to whiten the red wine, you muſt put a bag of white vine-wood aſhes. Forty days after, take out the bag, ſhake the caſk, and let it ſettle again; then you will ſee the effect.

VI. *To*

VI. *To prevent wine from* fusting, *otherwise tasting of the cask, and to give it both a taste and flavour quite agreeable.*

Stick a lemon with cloves as thick as it can hold; hang it by the bung-hole in a bag over the wine in the cask for three or four days, and stop it very carefully for fear of its turning dead, if it should get air.

VII. *To make a vine produce a sweet wine.*

One month before gathering the grapes, you must twist such branches as are loaded with them, so as to interrupt the circulation of the sap: then strip the leaves off intirely, that the sun may act with all its power on the grains, and, by dissipating their superfluous moisture, procure a sweetness to the liquor contained in them when they come to be pressed.

VIII. *To make a sweet wine of a very agreeable flavour, and besides very wholesome.*

Gather the grapes, and expose them for three whole days in the sun. On the fourth day at noon put them under the press, and receive the first drop which runs of itself before pressing. When this virgin-drop shall have boiled, or fermented, put to every fifty quarts of it one ounce of Florentine-orrice in subtile powder. A few days after take it out clear from its lye, and then bottle it.

IX. *To clarify in two days new wine when muddy.*

Take a discretionable quantity of fine and thin beech shavings, which put into a bag, and hang by the bung hole, in the cask. Two days after, take out the bag; and if from red you want to make it white, you may do it by putting in the cask a quart of very clear whey.

X. *To make the wine keep* mout *or* unfermented *for twelve months.*

Take the first, or virgin wine, which runs of itself from the grapes before pressing; cask and stop it well, then smear the cask all over with tar, so that the water could not penetrate through any part of the wood into the wine. Plunge these casks into a pond deep enough to cover them intirely with water, and leave them there for forty days. After which term you may take them out,

out, and the wine contained in them will keep new for twelve months.

XI. *To make a wine turn black.*

Place in the cellar, wherein the wine is a-fermenting, two pewter pots, and it will turn black.

XII. *To clarify a wine which is turned.*

Take clean roch-alum in powder, half a pound: ſugar of roſes, as much; honey whether ſkimmed or not eight pounds, and a quart of good wine. Mix all well, and put it in a caſk of wine, ſtirring all as you pour it in. Take the bung off till the next day, then put it on again. Two or three days after this, it will be quite clear.

XIII. *To correct a bad flavour in wine.*

Put in a bag a handful of garden parſley and let it hang by the bung hole in the caſk, for one week at leaſt. Then take it out.

XIV. *To prevent wine from ſpoiling and turning.*

Mix in the caſk a tenth part of brandy, or half an ounce of oil of ſulphur.

XV. *To prevent thunder and lightning from hurting wine.*

Put on the bung a handful of ſteel filings and another of ſalt, tied up in a bag.

XVI. *To prevent wine from corrupting.*

Put to infuſe in the caſk a handful of gentian root tied in a bag.

XVII. *To reſtore a wine turned ſour or ſharp.*

Fill a bag with leek's ſeed, or of leaves and twiſters of vine, and put either of them to infuſe in the caſk.

XVIII. *To reſtore a wine corrupted and glairy.*

Put in the wine cow's milk a little ſaltiſh; or elſe the rinds and ſhells of almonds tied up in a bag: or again pine kernels.

XIX. *To prevent wine from growing ſour, and turning into vinegar.*

Hang by the bung hole, in the caſk, a piece of bacon, of about one pound and a half, and replace the bung. Or elſe throw into the wine a little bagful of aſhes of virgin vine.

XX. *To*

XX. *To make a new wine taſte as an old wine.*

Take one ounce of melilot, and three of each of the following drugs, *viz.* liquoriſh, and celtick-nard, with two of hepatick aloes; grind, and mix all well altogether, put it in a bag, and hang it in the wine.

XXI. *To reſtore a wine turned.*

Draw a pail full of it; or, take the ſame quantity of another good ſort, which you boil, and throw quite boiling hot over that which is ſpoiled and ſtinking; then ſtop the caſk quickly with its bung. A fortnight after taſte it, and you will find it as good as ever it was, or can be.

XXII. *To reſtore a wine* fuſted, *or taſting of the caſk.*

Draw that wine intirely out of its own lye, and put it in another caſk over a good lye. Then, through the bung hole, hang up a bag with four ounces of laurel berries in powder, and a ſufficient quantity of ſteel filings, at the bottom of the bag, to prevent it's ſwimming on the top of the wine. And, in proportion as you draw a certain quantity of liquor, let down the bag.

XXIII. *To prevent wine from pricking.*

Put in the caſk half a pound of ſpirit of tartar. Or, elſe, when the wine is ſtill new and *mout*, throw in two ounces of common alum for every hogſhead.

XXIV. *To make wine keep.*

Extract the ſalt from the beſt vine branches; and of this put three ounces in every hogſhead at Martinmas when the caſks are bunged up.

XXV. *To clarify wine eaſily.*

Put in the caſk two quarts of boiling milk after having well ſkimmed it.

XXVI. *To prevent wine from turning.*

Put in the caſk one pound of hare's-ſhot.

XXVII. *To correct a muſty taſte in wine.*

Knead a dough of the beſt wheat-flour, and make it in the form of a rolling pin, or a ſhort thick ſtick. Half bake it in the oven, and ſtick it all over with cloves. Replace it in the oven to finiſh baking it quite. Suſpend it in the caſk over the wine without touching it,

and let it remain there: Or else let it plunge in the wine for a few days, and take it quite out afterwards. It will correct any bad flavour the wine might have acquired.

XXVIII. *Another method.*

Take very ripe medlars, and open them in four quarters, without parting them asunder. Then tye them with a thread, and fix them to the bung, so that by putting it in again they may hang and soak in the wine. One month afterwards take them out, and they will carry off all the bad taste of the wine.

XXIX. *To correct a sour, or bitter taste in wine.*

Boil a quartern of barley in four quarts of water to the reduction of two. Strain what remains through a cloth, and pour it in the cask, stirring all together with a stick without touching the lye.

XXX. *To restore a spoiled wine.*

Change the wine from its own lye, upon that of good wine. Pulverise three or four nutmegs, and as many dry orange peels, and throw them in. Stop well the bung, and let it ferment one fortnight. After that term is over you will find it better than ever. This method has gone through many experiments.

XXXI. *To sweeten a tart wine.*

Put in a hogshead of such a wine, a quarter of a pint of good wine vinegar saturated with litherage; and it will soon lose its tartness.

XXXII. *Another way.*

Boil a quantity of honey in order to get all the waxy part out of it, and strain it through a double cloth. Of such a honey thus prepared put two quarts to half a hogshead of tart wine, and it will render it perfectly agreeable. If in the summer, and there be any danger of its turning, throw in a stone of quick lime.

XXXIII. *To prevent tartness in wine.*

Take, in the month of March, two basonfuls of river sand; and, after having dried it in the sun, or in the oven, throw it in the cask.

XXXIV. *To*

XXXIV. *To heighten a wine in liquor, and give it an agreeable flavour.*

Take two dozen or thereabouts of myrtle berries, very ripe. Bruise them coarsely, after having dried them perfectly, and put them in a bag, which suspend in the middle of the cask. Then stop this well with its bung. A fortnight afterwards take off the bag, and you will have a very agreeable wine.

XXXV. *To give wine a most agreeable flavour.*

Take a pailful of *mout*, which boil and evaporate to the consistence of honey. Then mix with it one ounce of Florentine orrice, cut in small bits, and one drachm of *costus*. Put all into a bag, and let it down in the cask by the bung-hole, after having previously drawn out a sufficient quantity of wine to prevent the bag from coming at it. This bag being thus suspended by a string which will hang out of the bung-hole, stop it well, and there will drop from the bag into the wine a liquor which will give it a most agreeable taste.

XXXVI. *How to find out whether or not there be water mixed in a cask of wine.*

Throw in the cask one wild pear, or apple. If either of these two fruits swim, it is a proof there is no water in the wine: for, if there be any, it will sink.

XXXVII. *To seperate the water from wine.*

Put into the cask a wick of cotton, which should soak in the wine by one end, and come out of the cask at the bung-hole by the other: and every drop of water which may happen to be mixed with the wine, will trill out by that wick or filter.

You may again put some of this wine into a cup made of ivy-wood: and, then the water will perspire through the pores of the cup, and the wine remain.

XXXVIII. *To ungrease wine in less than twenty four hours.*

Take common salt, gum-arabic, and vine-brush ashes, of each half an ounce. Tie all in a bag, and fix it to a hazel-tree stick; then by the bung-hole stir well the wine for one quarter of an hour, after which take it out, and stop the cask: The next day the wine will be as sound as ever.

XXXIX. *To*

XXXIX. *To reſtore a wine.*

Put in the caſk one pound of Paris plaiſter. Then make a piece of ſteel red-hot in the fire; and, by means of a wire fixed to one of its ends, introduce it by the bung-hole into the wine. Repeat this operation for five or ſix days running, as many times each day. Then, finally, throw into the wine a ſtick of brimſtone tied in a bag, which you take off two days after; and the wine will be perfectly well reſtored.

XL. *To correct a bad taſte and ſourneſs in wine.*

Put in a bag a root of wild horſe-radiſh cut in bits. Let it down in the wine, and leave it there two days: take this out, and put another, repeating the ſame till the wine is perfectly reſtored.

XLI. *Another way.*

Fill a bag with wheat, and let it down in the wine; it will have the ſame effect.

XLII. *Another way.*

Put a-drying in the oven, as ſoon as it is heated, one dozen of old walnuts; and, having taken them out along with the bread, thread them with a ſtring, and hang them in the wine, till it is reſtored to its good taſte; then take them out again.

XLIII. *To cure thoſe who are too much addicted to drink wine.*

Put, in a ſufficient quantity of wine, three or four large eels, which leave there till quite dead. Give that wine to drink to the perſon you want to reform, and he or ſhe will be ſo much diſguſted of wine, that tho' they formerly made much uſe of it, they will now have quite an averſion to it.

XLIV. *Another method, no leſs certain.*

Cut, in the ſpring, a branch of vine, in the time when the ſap aſcends moſt ſtrongly: and receive in a cup the liquor which runs from that branch. If you mix ſome of this liquor with wine, and give it to a man already drunk, he will never reliſh wine afterwards.

XLV. *To prevent one from getting intoxicated with drinking.*

Take white cabbage's, and four pomegranate's juices, two

two ounces of each, with one of vinegar. Boil all together for some time to the consistence of a syrup. Take one ounce of this before you are going to drink, and drink afterwards as much, and as long, as you please.

XLVI. *Another way.*

Eat five or six bitter almonds fasting: this will have the same effect.

XLVII. *Another way.*

It is affirmed, that if you eat mutton or goat's lungs roasted; cabbage, or any seed; or worm-wood, it will absolutely prevent the bad effects which result from the excess of drinking.

XLVIII. *Another way.*

You may undoubtedly prevent the accidents resulting from hard drinking, if before dinner you eat, in sallad, four or five tops of raw cabbages.

XLIX. *Another method.*

Take some swallows' beaks, and burn them in a crucible. When perfectly calcined grind them on a stone, and put some of that powder in a glass of wine, and drink it. Whatever wine you may drink to excess afterwards, it will have no effect upon you.

The whole body of the swallow, prepared in the same manner, will have the same effect.

L. *Another way.*

Pound in a mortar the leaves of a peach-tree, and squeeze the juice of them in a bason. Then, fasting, drink a full glass of that liquor, and take whatever excess of wine you will on that day, you will not be intoxicated.

LI. *A method of making people drunk, without endangering their health.*

Infuse some aloe-wood, which comes from India, in a glass of wine, and give it to drink. The person who drinks it will soon give signs of his intoxication.

LII. *Another way.*

Boil in water some mandrake's bark, to a perfect redness of the water in which it is a-boiling. Of that liquor, if you put in the wine, whoever drinks it will soon be drunk.

LIII. *To recover a perſon from intoxication.*

Make ſuch a perſon drink a glaſs of vinegar, or ſome cabbage-juice, otherwiſe give him ſome honey. You may likewiſe meet with ſucceſs by giving the patient a glaſs of wine quite warm to drink, or a diſh of ſtrong coffee, without milk or ſugar, adding to it a large tea-ſpoonful of ſalt.

LIV. *To prevent the breath from ſmelling of wine.*

Chew a root of *iris troglotida*, and no one can diſcover, by your breath, whether you have been drinking wine or not.

LV. *To preſerve wine good to the laſt.*

Take a pint of the beſt ſpirit of wine, and put in it the bulk of your two fiſts of the ſecond peel of the elder-tree, which is green. After it has infuſed three days, or thereabouts, ſtrain the liquor through a cloth, and pour it into a hogſhead of wine. That wine will keep good for ten years, if you want it.

CHAP. X.

Concerning the compoſition of VINEGARS.

I. *To make good wine vinegar in a ſhort time.*

THROW ſome *Taxus* wood, or yew-tree, in any wine, and it will not be long before it turns into vinegar.

II. *To change wine into ſtrong vinegar.*

Take tartar, ginger, and long pepper, of each equal doſes. Infuſe all for one week in good ſtrong vinegar, then take it out, and let it dry. And whenever you want to make vinegar, put a bag full of theſe drugs in wine; it will ſoon turn into vinegar.

III. *To make very good and ſtrong vinegar with the worſt of wines.*

Grind into ſubtile powder five pounds of crude tartar.

tar. Pour on it one pound of oil of vitriol. Wrap up the whole in a bag, tye it, and hang it by the bung-hole, in a cask of bad and totally spoiled wine. Move and stir now and then that bag in the wine, and it will turn into very good vinegar.

IV. *To turn wine into vinegar in less than three hours.*

Put in the wine a red beet, and it will be quite sour, and turn vinegar, in less than three hours.

V. *To restore such a wine to its first taste.*

Take off the red beet, and in its stead put a cabbage root into that wine, and it will return to its primary taste, in the same space of time.

VI. *An excellent preparation of vinegar.*

1. Take white cinnamon, long pepper, and *cyperus*, of each one ounce: round pepper half an ounce, and two nutmegs. Pulverise each drug separately, and put them in so many distinct bags. Put them in six different and separate quarts of the best vinegar, and boil them two or three minutes.

2. Then boil separately six quarts of good wine.

3. Season a cask, which is done by pouring a quart of the best vinegar into it, with which you rinse it. Then pour in your boiled wine and vinegars, and fill half-way the cask, with the worst and most spoiled wine. Stop the cask, and keep it till the vinegar is done. You may then draw from it, and refill the cask with the same quantity of bad wine, as you take off of vinegar.

VII. *To render vinegar alkali.*

Saturate any quantity of vinegar with salt of tartar.

VIII. *To make, in one hour, good rose vinegar.*

Put a drachm of hare's marrow in a point of wine, and you will see the consequence.

IX. *Another method to make such vinegar in an instant.*

1. Take common roses, and unripe black berries which grow in hedges, of each four ounces, and of barberry fruits one. Dry them all in the shade, and reduce them into subtile powder.

2. Mix two drachms only of this powder into a glass of white or red wine, then let it settle to the bottom, and strain through a cloth. It will be a very fine vinegar.

X. *To operate the same in one hour's time, on a larger quantity of wine.*

1. Take the best rye-flour, which dilute in the strongest vinegar, and make a thin round cake with it. Bake it quite dry in the oven; then pound it into a fine powder, with which and vinegar you make again another cake as before, and bake it also like the first. Reiterate this operation three or four times.

2. If you hang the last made cake in a cask of wine quite hot, you will turn the whole into vinegar in less than one hour.

XI. *The receipt of the vinegar called the* Grand Constable's Vinegar.

Take one pound of damask raisins, and cure them of their stones. Put these raisins in a glazed jar, with two quarts of good rose vinegar. Let all infuse for one night over hot ashes; then boil it the next morning four or five minutes only. Take it off the fire and let it cool. Strain it through a cloth, and bottle it to keep for use, afterwards cork the bottle.

XII. *A secret to increase the strength and sharpness of the vinegar.*

Boil two quarts of good vinegar to the evaporation of one; then put it in a vessel, and set it in the sun for a week. Now if you mix this vinegar among six times as large a quantity of bad vinegar in a small cask, it will not only mend it, but make it both very strong and very agreeable.

XIII. *Another way to do the same.*

The root of *rubus idæus*; the leaves of wild pear-tree; acorns roasted in the fire; the liquor in which vetches (peas) have been boiled; horse chesnut's powder put in a bag, *&c. &c.* add greatly to the sharpness of vinegar.

XIV. *The secret for making good vinegar, given by a vinegar-man at* Paris.

1. Pound coarsely, or rather bruise only, one ounce of long pepper, as much ginger, and the same quantity of *pyrethra*. Put these in a pan over the fire with six quarts of wine. Heat this only to whiteness, then put it in a small cask, and set it in the sun, or over a baker's oven, or any other warm place.

2. Now

2. Now and then add new wine in your cask after having previously heated it as before, and let that quantity be no more than two or three quarts at a time, till the cask is quite full.—If you add a few quarts of real vinegar, it will be the stronger.—Before casking the wine, you must let it rest in the pan in which it has boiled for two or three days.—A glazed earthen pan is therefore preferable to a copper one for boiling the wine in; for during the three days infusion, the copper might communicate a dangerous quality of verdigrise to the vinegar.—When you put some vinegar, as before mentioned, to meliorate this composition, instead of wine, you must take care to heat it likewise over the fire, but not so much as the wine.—Let the cask be well rinsed and perfectly clean, before putting the vinegar in.

3. The wild black-berries which grow among hedges are also very good to make vinegar, but they must be used while red, before they are ripe; then put them in the wine, and heat this to whiteness, and proceed in the same manner as you do with *pyrethra*, ginger, and long pepper.—The dose of black-berries is not determined; you may take any discretionable quantity of them, and the vinegar which results from these is very good.

XV. *To make vinegar with water.*

Put thirty or forty pounds of wild pears in a large tub, where you leave them three days to ferment. Then pour some water over them, and repeat this every day for a month: At the end of which it will make very good vinegar.

XVI. *To make good vinegar with spoiled wine.*

Put a large kettle-full of spoiled wine on the fire; boil and skim it. When wasted of a third, put it in a cask wherein there is already some very good vinegar. Add a few handfuls of chervil over it in the cask, and stop the vessel perfectly close. You will have very good vinegar in a very short time.

XVII. *A dry portable vinegar, or the* vinaigre en poudre.

Wash well half a pound of white tartar with warm water, then dry it, and pulverise it as fine as possible. Soak that powder with good sharp vinegar, and dry it before the fire, or in the sun. Resoak it again as be-

fore with vinegar, and dry it as above, repeating this operation a dozen of times. By these means you shall have a very good and sharp powder, which turns water itself instantly into vinegar. It is very convenient to carry in the pocket, especially when travelling.

CHAP. XI.

SECRETS relative to LIQUORS and ESSENTIAL OILS.

I. *To make as good wine as* Spanish *wine.*

1. TAKE one hundred pounds weight of dry raisins, from which pick off the stems, and open the fruit with a knife. Put these in a large wooden tub, very clean. Boil fifteen gallons of rain-water, purified by straining through the filtering paper. Pour it over the raisins, and cover it, to preserve the heat of the water. Twenty-four hours after take off the raisins, which will be swelled, and pound them in a large marble mortar, then put them again in the tub. Heat fifteen gallons more of water, which pour over the other with the raisins, and throw in twenty-five pounds of coarse sugar. Stir all well, and cover the tub over with two blankets. Three days after, by a cock placed at the bottom of the tub, draw out all the liquor, and cask it, adding six quarts of brandy to it. Press the ground with an apothecary's press, and put the juice in the cask with two pounds of white tartar pounded into a subtile powder, in order to promote the fermentation, and five or six ounces of polychrest salt, and a knot of garden cress-seed, of about sixteen or eighteen ounces weight, and another knot of seven pugils of elder flowers. These knots are to be suspended by a thread in the cask.

2. If the wine look too yellow, you must strain it through a jelly-bag, in which you shall put one pound of sweet almonds pounded with milk. The older the wine, so much the better it is.

3. To

3. To make it red, diſſolve ſome cochineal pounded in a certain quantity of brandy, along with a little alum powder, in order to draw the better the dye of the cochineal, which put to digeſt on a ſand bath. Till the brandy has aſſumed a proper degree of colour, give it to your wine in a ſufficient degree.

4. It is preferable to clarify the ſugar well, and to put it in the caſk inſtead of the tub.

II. *Another way to imitate* Spaniſh *wine.*

Take ſix quarts of white wine; Narbonne honey, one pound; Spaniſh raiſins as much; coriander bruiſed, one drachm; coarſe ſugar, one pound. Put all in a kettle on a ſlow fire, and leave it there, well covered, for three hours. Strain this through a jelly-bag, then bottle and ſtop it well. Eight or ten days after it is fit for drinking.

III. *To make the* Roſſolis.

1. Boil firſt ſome water, and let it cool till it is no more than lukewarm. Take next all the ſorts of fragrant flowers the ſeaſon can afford, and well picked, keeping none but the petals of each flower. Infuſe theſe, each ſeparately, in ſome of that lukewarm water, to extract their odorous ſmell, or fragrancy. Then take them off, and drain them.—Pour all theſe different waters in one pitcher; and to every three quarts of this mixture put a quart or three pints of ſpirit of wine, three pounds of clarified ſugar, one quarter of a pint of eſſential oil of aniſe-ſeed, and an equal quantity of eſſential oil of cinnamon.

2. Should your *Roſſolis* prove too ſweet and ſlimy in the mouth, add half a pint, or more, of ſpirit of wine.

3. If you think the eſſential oil of aniſe-ſeed ſhould whiten too much the *Roſſolis*, mix it with the ſpirit of wine, before putting it in the mixed waters.

4. If you want to increaſe the fragrancy, add a few ſpoonfuls of eſſential oils of different flowers, with one pugil or two of muſk, prepared amber, and lump ſugar pulveriſed. Then ſtrain the *Roſſolis* through a jelly-bag to clarify it, bottle and ſtop it well. Thus it may keep for ten years, and upwards.

IV. *To*

IV. *To make a* Roſſolis *which may ſerve as a foundation to other liquors.*

Put three quarts of brandy, and one of water, in a glazed earthen pot. Place this pot on a charcoal fire, adding a cruſt of bread and one ounce of aniſe-ſeed, and cover it till it boils. Then uncover it, and let it boil five minutes, and put in one pound of ſugar, or more if you chuſe. Now beat the white of an egg with a little of your liquor, take the pot off from the fire, and throw in the white of an egg. Let this reſt thus for three days.

V. *To make* Amborſy.

In the above preſcribed *Roſſolis* water add three or four grains of paradiſe; as much cochineal pulveriſed; one clove; a little cinnamon and mace; ſix grains of coriander, and the quarter part of a lemon.

VI. *For the nectar.*

Add to the above *Roſſolis* one quarter of an orange pounded; ſome orange flowers, and the upper pellicula of an orange pounded in a mortar with lump ſugar in powder, and diluted with the fundamental *Roſſolis* water above deſcribed.

VII. *A common* Roſſolis.

Inſtead of one pound of ſugar, put only half-a-pound, and as much of honey.—To muſk it, put about fifteen grains of muſk, and as much of ambergriſe in powder, and pounded with ſugar, and mix it in the liquor.

VIII. *Another* Roſſolis.

1. Take one pound and a half of the fineſt white bread, quite hot at coming out of the oven, and put it in a retort, with half an ounce of cloves bruiſed; green aniſe-ſeed and coriander, one ounce of each; a quart of good red wine, as much cow-milk; then lute well the receiver, and all the joints, with ſtarched paper. Let it dry for twenty-four hours, then diſtil the liquor by the heat of a *balneum mariæ*, and keep it.

2. Make next a ſyrup, with brandy or ſpirit of wine, which burn over lump ſugar pulveriſed in an earthen diſh or pan, ſtirring always with a ſpoon, till the flame has ſubſided. Then mix one drachm of ambergriſe with an equal quantity of ſugar; and, having pulver-

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iſed the whole, put it in a ſmall matraſs; pour over it one ounce of ſpirit of wine, and put all to digeſt for twenty-four hours on a *balneum mariæ*. There will then reſult a diſſolution which will congeal again in the cold.

3. To form your *Roſſolis*, mix with your firſt compoſition, the above-mentioned ſyrup of brandy, and the eſſence of amber.—If you want the *Roſſolis* to be ſtronger, add ſome more ſpirit of wine to it, till it is as you deſire to have it.

IX. *Another way.*

Boil your ſyrup to conſiſtence after the common method. When done, add as much ſpirit of wine as you think proper, as well as of the above-mentioned eſſence of amber, or any other ſort you pleaſe to prefer; and you will have as good *Roſſolis* as that which comes from Turin.

X. *To make* Eau de Franchipane.

Put half a pound of ſugar in one quart of water; add a quarter of a pound of jeſſamine flowers, which infuſe for ſome time. When you find the liquor has acquired a ſufficient degree of fragrancy, ſtrain it through a jelly-bag, and add a few drops of eſſential oil of ambergriſe.

XI. *Orange-flower water made inſtantly.*

Put one handful of orange flowers in a quart of water, with a quarter of a pound of ſugar. Then beat the liquor by pouring it from one veſſel into another, till the water has acquired what degree of fragrancy you want it to have.

XII. *Muſcadine roſe-water.*

Put two handfuls of muſcadine roſes in one quart of water, with one quarter of a pound of ſugar. For the reſt proceed as above.

XIII. *To make raſpberry, ſtrawberry, cherry, or other ſuch waters.*

1. Take the ripeſt raſpberries, ſtrain them through a linen cloth to expreſs all the juice out of them. Put this in a glaſs bottle uncorked, and ſet it in the ſun, in a ſtove, or before the fire, till cleared down. Then

decant it gently into another bottle, without disturbing the *fæces* which are at the bottom.

2. To half a pint of this juice, put a quart of common water, and a quarter of a pound of sugar. Beat all together, by pouring backwards and forwards from one vessel into another, strain it through a linen cloth, and set it to cool in a pail of ice. It is a fine cooling draught in the summer.

3. Strawberries, cherries, &c. are done in the same manner.

XIV. *Lemonade water at a cheap rate.*

Dissolve half a pound of sugar in a quart of water; rasp over it the yellow part of one, two, or three lemons, as you like, and mix a few drops of essential oil of sulphur in the liquor. Then cut three or four slices of lemon in the bowl, when you put the liquor in it.

XV. *Apricot water.*

Take a dozen of apricots very ripe. Peel and stone them. Boil a quart of water, then take it off from the fire and throw in your apricots. Half an hour after put in a quarter of a pound of lump sugar, which being dissolved, strain all through a cloth, and put it to cool in ice as the others.

XVI. *To make exceeding good lemonade.*

On a quart of water put the juice of three lemons, or two only if they be very juicy. Add seven or eight zests of them besides with one quarter of a pound of sugar. When the sugar is desolved, strain the liquor, and cool it in ice as before mentioned.

XVII. *To make orangeade the same way.*

You proceed with your oranges as with the lemons. If these be good, but little juicy, you must squeeze three or four oranges, with the addition of eight or ten zests. If you love odour, you may add some musk and prepared amber.

XVIII. *To make* Eau de Verjus *:

Put on a quart of water three quarters of a pound of *Verjus* in grapes picked out from the stalks. Squeeze it

* A sort of sour grape used in France as a fine acid in sauces.

it first in a marble or wooden mortar, without pounding it, for fear the stones should give it a bitter taste. After having put fruit, juice, and all in the water, handle it in the water, then strain it to purge it from the coarsest grounds; add about five ounces of sugar to the strained liquor, or more if wanted, according to the fourness of the fruit. As soon as the sugar is dissolved, pass and repass it through the jelly-bag to clarify it: then cool it in ice, as usual, for drinking.

XIX. *To make orgeat-water.*

Take one ounce of melon seed, with three sweet and three bitter almonds. Pound all together in a marble mortar, adding a few drops of water to it while you pound, to prevent its turning into oil. Make all into a paste with the pestle in the mortar, then add a quarter of a pound of fine white lump sugar in powder, which mix with the paste. Dilute this in a quart of water, and after having mixed it well, strain it through a flannel. Squeeze well the grounds in it till quite dry, and in the liquor add seven or eight drops of essential oil of orange; and, if you like it, a quarter of a pint of milk pure as from the cow. Put this to cool in ice, and shake the phial when you serve it in a glass to drink.

XX. *Other waters.*

The pigeon, the pistachio, and the Spanish nut waters, are made in the very same manner; the milk and almonds of either sorts, being only excepted.

XXI. *To make a cooling cinnamon water.*

Boil one quart of water in a glass vessel before the fire. Then take it off and put in two or three cloves, and about half an ounce of whole cinnamon. Stop well the bottle; and, when the water is cold, put half a pint only of it in two quarts of water with sugar to your palate, a quarter of a pound is generally the proper quantity. When done, cool it, as usual, in ice before serving.

XXII. *To make coriander water.*

Take a handful of coriander, which shell, and put in a quart of water half cooled again, after having boiled. Add one quarter of a pound of sugar, and, when the

water

water has acquired a ſufficient degree of taſte, ſtrain, cool, and ſerve it as uſual.

XXIII. *Aniſe-ſeed water.*

The aniſe-ſeed water is made in the very ſame manner as the coriander water.

XXIV. *Citron water.*

Take a citron, which ſtrip of its peel, and cut in ſlices croſs-way. Put theſe ſlices in a quart of water, with a quarter of a pound of ſugar. Beat well this water by pouring it backwards and forwards from one veſſel into another, and when it has a ſufficient taſte of the citron, ſtrain it, *&c.*

XXV. *Cinnamon water.*

Bruiſe one pound of the fineſt cinnamon, and put it to infuſe for twenty-four-hours in four pounds of diſtilled roſe-water, with half a pound or a pint of white wine, which put all together during that time in a glaſs matraſs on warm aſhes, and ſtop well the veſſel, ſo that it ſhould breath no air. At the end of twenty-four hours increaſe the fire ſo as to procure a diſtillation, by putting the matraſs in the *balneum mariæ*, and keep this liquor in bottles well ſtopped.

XXVI. *To make cedrat water.*

Have a dozen of fine lemons, which ſplit into two parts. Take out all the kernels, and keep nothing but the pulp wherein the juice is contained. Put them in a new glazed earthen pan. Boil one pound of ſugar to the *plume* degree, then pour it in the pot over the lemons. Set this on a good charcoal fire, and boil it again till the ſugar comes to the *pearl* degree, and then bottle it.

XXVII. *To make cedrat another way.*

1. Squeeze the juice out of thirteen lemons, which ſtrain through a cloth, and put them aſide.—Then put two quarts and a half of water in a pan. In a piece of linen put three other lemons parted into quarters which tie and ſuſpend in the water, then boil them till the water has entirely extracted the taſte of the lemons, and take them out.

2. In this water, thus prepared, put four pounds of ſugar, and make a ſyrup, which clarify according to art, with

with the white of an egg. When done, put in this ſyrup the juice of your thirteen lemons, and boil all together again to the conſiſtence of a ſyrup to the *pearl* degree, then bottle it.

3. When you want to uſe it, put four or five ounces of ſugar in a quart of water and ſtrain it through a jelly bag, then put in a table ſpoonful or more of your ſyrup, beat, cool, and drink it.

XXVIII. *Juniper-water.*

Put two pounds of juniper-berries with two quarts of brandy in a ſtone bottle, which ſtop well, and place on hot aſhes to infuſe for twenty-four hours. Strain the liquor, and add one pound of ſugar, half an ounce of cinnamon, as much cloves, a preſerved half-peel of a whole lemon, and two pugils of aniſe-ſeed. Theſe being put in the bottle, ſtop it well, and place it at two or three different times in a baker's oven, after the bread is out, and when you may bear your hand flat in it without burning.

XXIX. *To make good hydromel; otherwiſe, metheglin.*

Take honey and water equal quantities in weight. Boil them together and ſkim the honey. When done ſufficiently you may know by putting an egg in, which muſt ſwim on the top. Pour then the liquor in a caſk wherein there has been ſpirit of wine or good brandy well ſoaked with either, and ſtill wet with the ſpirit, and add two or three grains of ambergriſe. Stop well the caſk, and ſet it in the ſun during the dog-days. When it begins to ferment, unſtop the caſk to let the ſcum out, which ariſes like that of new wine. Obſerve, during all that time not to ſtir the caſk. When the firſt fire of the fermentation has ſubſided, ſtop the caſk again, and the hydromel is fit for keeping.

Note. Inſtead of the ſun, you may, in other ſeaſons, make uſe of the top of a baker's oven, a ſtove, or a hot houſe.

XXX. *To make* Eau d'Ange.

1. Take half a pound of the beſt cinnamon, and fifteen cloves, which pound into powder and put into a quart of water, with a nut-ſhell full of aniſe-ſeed and infuſe for twenty-four hours, then boil on a charcoal fire, and ſtrain.

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2. If you want to make it ſtronger, you may, after it is cold, put what quantity you like of brandy, with a proportionable quantity of ſugar.

XXXI. *Another* Eau d'Ange.

Put a quart of roſe-water in a glaſs bottle with three ounces of benjamin, and half an ounce of ſtorax in powder, which incorporate all together for four or five hours on a ſlow fire. Decant the liquor by inclination, and add to this *colatura* ſix grains of muſk, and as many of grey amber.

XXXII. *Another* Eau d'Ange.

1. Take three pounds of Roſe water, three of orange, and two of melilot-flowers; four ounces of benjamin, and two of ſtorax; aloes, and *ſantalum-citrinum*, one drachm of each; cinnamon and cloves, of each one; the bulk of a bean of *calamus aromatica*, with four grains of muſk. Bruiſe coarſely what may be ſuſceptible of the mortar, and then put all the drugs together in a varniſhed earthen pan, which ſet on a gentle fire to boil moderately to the evaporation of one third. Then ſtrain it clear.

2. With the grounds you may make lozenges, with a little gum adragant to compact them.—This ground is uſed alſo in making muſk vinegar.

XXXIII. *A light and delicate* Roſſolis, *known under the denomination of* Populo.

1. Boil three quarts of water, then let them cool again. Add one quart of ſpirit of wine, one of clarified ſugar, half a glaſs of eſſential oil of cinnamon, and a very little of muſk and ambergriſe.

2. Obſerve the ſugar ſhould not be boiled too much in clarifying, for fear it ſhould cryſtalize when in the *Roſſolis*, and cauſe clouds in it. Obſerve alſo to boil the water firſt, as preſcribed before uſing it, to prevent the corrupting of the liquor; which would infallibly be the caſe were you to imploy it unboiled.

XXXIV. *Angelic water.*

1. Take half an ounce of Angelica, as much cinnamon, a quarter part of cloves, the ſame quantity of mace, of coriander, and of green aniſe-ſeed, with half

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an ounce of cedar wood. Bruiſe all theſe ingredients in a mortar, and ſet them to infuſe for twelve hours, with two quarts of genuine brandy, in a matraſs or retort. Then diſtill the liquor by the *balneum mariæ*.

2. Two or three ounces only of this eſſential ſpirit in two quarts of brandy, with the addition of a very ſmall quantity of muſk and ambergriſe, will make a very agreeable liquor.

XXXV. *The preparation of muſk and amber, to have it ready when wanted to put in cordials.*

Put in a mortar and pulveriſe four grains of amber, two of muſk, and two ounces of ſugar. Wrap this powder up in a paper, and cover it over with ſeveral others.—With this powder you may perfume ſuch cordials as require it.—The doſe is a pugil, which taken with the point of a knife, you ſhake lightly in it. You may however increaſe or diminiſh this doſe, according to your liking.

XXXVI. *To make* Eau-de-Cete.

To three quarts of boiled water, cooled again, put a gill of eſſential ſpirit of aniſe-ſeed mixed into three pints of ſpirit of wine. Add one pint, or thereabouts, of clarified ſugar.—If you want your liquor to be ſtronger, you need only to increaſe, at will, the quantity of the ſpirit of wine.

XXXVII. *To make the compounded* Eau-clairette.

Take ſix pounds of the beſt and fineſt Kentiſh cherries very ripe, ſound and without ſpots; two of raſpberry; and the ſame quantity of red currants, alſo very ripe and ſound, and without ſtalks. Maſh the whole in a ſieve over a pan. To every one quart of that juice put one of brandy, with three quarters of a pound of ſugar, ſeven or eight cloves, as many grains of white pepper, a few leaves of mace, and a pugil of coriander, the whole coarſly bruiſe in a mortar.—Infuſe all theſe together, well ſtopped, for two or three days, ſhaking it now and then, to accelerate the diſſolution of the ſugar. Then ſtrain the liquor, firſt through the jelly-bag, next filter it through the paper, and bottle it to keep for uſe.

XXXIX. *The*

XXXVIII. *The cinnamon water.*

In three quarts of once boiled, and then cooled again, water, put half a pint of eſſential ſpirit of cinnamon, diſtilled like that of aniſe-ſeed. Add three pints of ſpirit of wine, and one of clarified ſugar. Strain all through the jelly-bag, *&c. &c.*

XXXIX. *To make a ſtrong aniſe ſeed water, or animated brandy.*

Put half a pint of eſſential ſpirit of aniſe-ſeed, into three quarts of the beſt genuine brandy, with one of boiled water.—If you want it ſweet, add one pint of clarified ſugar. Strain all through the jelly-bag, *etc. etc.*

XL. *To make white* ratafia, *called otherwiſe* Eau-de-Noiau, *or kernel water.*

Pound three quarters of a pound of cherry, or half a pound of apricot, ſtones, or both together if you will; which put altogether, wood and kernals, or almonds, in a ſtone pitcher, with twelve quarts of brandy. Add one drachm of cinnamon, a dozen of cloves, two pugils of coriander, and three pounds and a half of ſugar. Let all theſe infuſe together a reaſonable time. When ſufficiently taſty, and ready to ſtrain, add four quarts of water that has been boiled and is cool again. Then run it through the jelly-bag, and next through the filtering paper; bottle and ſtop it to keep for uſe.

XLI. *To make good* Hypocras, *both the red and white ſort.*

1. Take two quarts, more or leſs, as you like, of the beſt wine, whether red or white. Put in one pound of the beſt double refined lump ſugar, two juicy lemons, ſeven or eight zeſts of Seville orange, with the juice ſqueezed out of another of the ſame ſort. Add half a drachm of cinnamon bruiſed in a mortar, four cloves broken into two parts, one or two leaves of mace, five or ſix grains of white pepper bruiſed, half of a *capſicum's* pod, and one ounce of coriander bruiſed, half a pint of genuine cow milk, half a golden pippin, or a whole one, peeled and cut in ſlices.

2. Stir well theſe ingredients together in your wine, and let it reſt a reaſonable time, no leſs at leaſt than twenty-four

twenty-four hours. Then obtain the liquor through the flannel bag, repeating the same till it comes clear.

3. If you want to perfume that *Hypocras*, you must put in the bag when you run it, a little pugil of musk and amber powder prepared, as mentioned in this chapter, Art. xxxv. This *Hypocras* may keep for a twelvemonth without spoiling.

XLII. *To make good* Rossolis.

Dissolve one pound and a quarter of sugar, in half a pint of spirit of wine. Boil it one bubble or two only, to give an opportunity of skimming it. When done, put it in a large glass bottle, with three pints of good white wine, and a gill of orange-flower water. Musk and amber it as usual, and at your liking.

XLIII. *An essence of* Hypocras, *to make this liquor instantly, and at will.*

1. Put in a pint bottle one ounce of cinnamon; a little more than half an ounce of cloves; and, on the point of a knife, a little musk and amber, prepared as in Art. xxxv. Fill it half-way with spirit of wine, or the best brandy; then stop it so that nothing can evaporate. Set all to infuse for seven or eight days on warm ashes. And, when it shall have wasted two thirds, or thereabouts, preserve carefully what shall remain.

2. When you want to make *Hypocras* instantly, melt half-a-pound of lump sugar in a quart of good wine; and, when perfectly dissolved, let fall one drop or two of the above prepared essence, in a clean glass decanter, in which pour directly the wine with the sugar dissolved in it, then run it through the flannel bag. Bottle it again, or drink it; the *Hypocras* will be found good.

XLIV. *An exceeding good* Ratafia.

On a quart of good brandy, put half a pint of cherry juice, as much of currants, and the same of raspberries. Add a few cloves, a pugil of white pepper in grain, two of green coriander, and a stick or two of cinnamon. Then pound the stones of the cherries, and put them in, wood and all together. Add a few kernels of apricots, thirty or forty are sufficient. Stop well the pitcher,

which must be a new one, after all these ingredients are in, and let the whole infuse a couple of months in the shade, shaking twice or thrice during that space of time, at the end of which you run the liquor through the flannel bag, and next through the filtering paper, then bottle and stop it well for use.

Note. In increasing in due proportion the quantity of the brandy, and the doses of each of the ingredients prescribed, you may make what quantity you like of this *Ratafia.*

XLV. *An essence of ambergrise.*

Pound one drachm of ambergrise, and put it on a pint of good spirit of wine, in a thick and green glass bottle. Add to it half a drachm of musk in bladder, cut very small. Set this bottle in the full South sun, on gravel, during the dog-days, taking it off every night, and during rainy weather. Stir and shake well the bottle, and its contents, two or three times a-day, when the sun strikes on the bottle, that the amber may diffuse in the liquor. One month after, take off the bottle from its exposition, and the essence is made.—Decant, bottle, and stop it for use.

XLVI. *Another, and shorter way of making the same.*

Put two grains of ambergrise, and three of musk, in a matrass with one gill and a half of good brandy. Stop the matrass well, and put it in digestion in a *balneo mariæ*, for two or three days. Strain it through a piece of flannel, and bottle it to keep for use.

XLVII. *A smelling water.*

1. Put in any quantity of brandy, benjamin, and storax calamite, equal parts; a little cloves and mace, coarsely bruised. Set this a-digesting for five or six days on warm ashes. When the liquor is tinged of a fine red, decant it gently from the residue in a glass bottle, and throw in a few grains of musk, before stopping it.

2. Three drops of this smelling water in a common glass tumbler of water, give it a very agreeable fragrance.

3. With the ground, or residue, you may make lozenges, in adding a little gum-adragant to bind them.

XLVIII. *A*

XLVIII. *A receipt to compose* one pint *of* Rossolis, *with which you can make forty.*

1. Take two ounces of galanga; half a one of cinnamon; as much cloves; one of coriander; a pennyworth of green anise-seed; half an ounce of ginger; two drachms of mace, and two of Florentine orrice. Bruise all, and put it to infuse with three pints of the best brandy, in a matrass with a long neck. Adapt it to the receiver, and lute well all the joints, both of the receiver, and the bolt-head, with paper and starch.

2. Twelve hours after it has been a-digesting, distil the liquor by the heat of a very gentle *balneum mariæ*, till you have got about one quart of distilled spirit.—Then unlute the receiver and keep the liquor.

3. You may adapt another receiver, or the same again, after being emptied, lute it, and continue to distil as before. But what will come will be infinitely weaker, though perhaps not altogether very indifferent.

XLIX. *To make a* Rossolis *after that of* Turin.

Take six quarts of water, which boil alone, one minute or two; then put in four pounds of fine lump sugar, which skim and clarify with the white of an egg beaten up with a little cold water. Boil afterwards that syrup to the wasting of a third, then strain through the flannel bag; and, when cold, put in one gill only of the above *Rossolis*, prescribed in Art. xlix. *and of the first distillation.* Add to it besides a pint of spirit of wine, or, for want of it, of the best genuine French brandy, in which you shall have put a crust of bread burnt, to take off a certain bitter taste. After all this, perfume the liquor with a few drops of essence of musk and amber.

Note. A pint of the *second distillation* is no more than half a pint of the *first*.

L. *How to make* Sharbat, *a Persian species of punch.*

There are various ways of making Sharbat.—Some make punch here with rum only, others with brandy; others again with arrack, and others with shrub. Some will have it mixed with two of these spirits, and others will make it with white wine. There are some who put acids, others do not; and, among the acids, some

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chuſe tartar only, others lemons, and others *Seville* oranges; ſome again ſqueeze a little of each of theſe two laſt tart fruits together in the ſame bowl of punch.

It is the ſame with reſpect to ſharbat, the famous *Perſian* drink. They make it with the various ſyrups extracted from all the odoriferous flowers: and the doſe is, one part of ſuch a ſyrup to ten parts of any ſpirituous liquor.—Or again, they make a weak *Roſſolis*, with the zeſts of oranges and lemons boiled together in water with ſugar.—Some, in ſhort, will make it with the eſſential ſpirit of muſk and amber only, put in boiling water with ſugar, juſt as we do our punch.

LI. *An exceeding fine eſſence of* Hypocras.

1. Take ſix ounces of cinnamon; two of *ſantalum-citrinum*; one of galanga; one of cloves; two drachms of white pepper; one ounce of grains of paradiſe. Or, if you would not have it ſo ſtrong, put with the cinnamon and *ſantalum* one ounce only of white *dictamum*, and four whole grains of long-pepper. Pound well all together, and ſet it to infuſe for five or ſix days in a matraſs, along with half a pint of ſpirit of wine, on warm aſhes. Decant it next gently without diſturbing the grounds, which put in linen and ſqueeze it, to get out all the liquor, which put again in the matraſs, with twenty grains of ambergriſe, and ſix of muſk. Stop well the veſſel, and ſet it in a cool place for five or ſix days more; then mix both liquors together, and filter them.

2. When you want to make *Hypocras*, diſſolve half a pound of fine lump ſugar, in a quart of white *Liſbon*, or red claret, and let fall fifteen or ſixteen drops of the above eſſence in it, then ſhake all well together, and you will have a moſt admirable liquor. To render it ſtill more agreeable, you may ſtrain it through a flannel bag, at the bottom of which you ſhall have put ſome pounded almonds.

LII. *To make* Vin-des-Dieux.

Peel two large lemons, and cut them in ſlices; do the ſame with two large golden pippins. Put all a-ſoaking in a pan with a pint of good *Burgundy*, three quarters of a pound of lump ſugar in powder, ſix cloves, and

and half a gill of orange-flower water. Cover the pan, and keep it thus for two or three hours, then ſtrain the liquor through the flannel bag. You may muſk and amber it, like the *Hypocras*, if you will.

LIII. *Burnt wine.*

Put a quart of good *Burgundy* in an open pan, with one pound of ſugar, two leaves of mace, a little long-pepper, a dozen of cloves, two or three tops of roſe-mary branches, and two bay-leaves. Place that in the middle of a wheel-fire of blaſting charcoal. When the wine begins to be hot, ſet the fire to it with a bit of paper, and thus let it kindle and blaze till it goes out of itſelf. This wine is drank quite hot, and it is an admirable drink, eſpecially when the weather is very cold.

LIV. *To imitate muſcat wine.*

In a caſk of new white-wine, (that is to ſay, before it has worked) introduce, by the bung-hole, five or ſix tops of elder-flowers dried up. Let theſe flowers hang by a ſtring, and eight or ten days after take them out again. You will obtain a wine which will not differ from muſcat.

LV. Eau-clairette *ſimple.*

Infuſe for twenty-four hours three ounces of cinnamon bruiſed in three pints of brandy. Strain it afterwards through a clean cloth, and add two ounces of good lump ſugar, with a pint of roſe water. Stop well the bottle and keep it for uſe.

LVI. *A violet water.*

Infuſe ſome violets in cold brandy. When theſe have loſt their colour, take them out, and put in new ones. Repeat this till you are ſatisfied with your tincture. When you take the violets out, you muſt preſs them gently; then ſweeten that brandy according to diſcretion; and, if you chuſe you may add again a little orange-flowers for the ſake of the odour.

LVII. *To make a clear and white* Hypocras.

To every one pint of claret, add eight ounces of ſugar, and nine, if it be white wine; half a lemon, four cloves, a little cinnamon, which ſhould be double the quantity of cloves; three grains of pepper; four of coriander;

riander; a little bit of ginger; and eight almonds cut in bits.—Let the whole be bruiſed and put into a pan, with the wine poured over it; ſtir, infuſe one hour, and ſtrain through the flannel bag.

LVIII. *For the white* Hypocras.

To make the white *Hypocras*, three pints of white wine; one pound and a half of ſugar; one ounce of cinnamon; twenty-three leaves of mace; two grains of whole pepper; with two lemons cut in ſlices. Then, when you ſtrain the liquor through the flannel bag, fix a grain of muſk in the pucked end of it.

LIX. *To make the true* Eau-de-Noiau.

Pound one pound of apricots' kernels, without reducing them into oil. Then bruiſe another pound of cherry-ſtones, wood and kernels all together. Put all in a pitcher of five or ſix gallons, in which you put only three and a half, or four gallons of the beſt brandy, and two of water; five pounds of ſugar; and to every one quart of liquor add two grains of white pepper, and eight drachms of cinnamon both bruiſed. Let all infuſe forty-eight hours, and then ſtrain the liquor through the flannel bag.

LX. *To make* Eau-de-Fenouillette, *ſuch as it comes from the Iſle of* Retz.

Take one pound of *Florence* fennel, the greeneſt and the neweſt you can find. Put it in an alembick with one ounce of good liquorice-root, three quarts of brandy, and two of white wine. Diſtil by the ſand-bath, two quarts of good eſſence, which you muſt take away as ſoon as the white fumes begin to riſe, becauſe they would undoubtedly hurt the liquor by whitening it.

2. To every *one* quart of this eſſence, perfectly clear and tranſparent, add *ſix* of genuine brandy, and one of ſpirit of wine, with one of boiled water that has been cooled again, in which laſt, juſt before mixing it with the other liquors, you muſt introduce one quart alſo of clarified ſugar, or ſyrup.

3. Make this mixture in a large and wide glazed pan; and, when the doſes are thus introduced together,

ther, taſte the liquor, that you may judge whether or not all are right, and be in time to add either ſome more eſſence of fennel, or ſyrup of ſugar, or brandy, *&c.*—If it taſte bitter or rather tart, you may correct that defect by the addition of a little more cold water which had boiled.

4. After this, bruiſe half-a-pound of ſweet almonds, which put in another pan, with five or ſix quarts of crude water, and boil well with it, then ſtrain through a flannel bag, in order to ſeaſon it as it were, by preparing and greaſing it. When, therefore, the bag begins to run clear, and all which was in it is almoſt gone, ſo that it only drops, change the pan under it, put another clean one, and pour your preparation, ſuch as mentioned in the above n. 3. in the bag, over the ground of almonds which was left in.—Should this proceſs ſeem too troubleſome to you, you may at once mix the half pound of bruiſed almonds in your liquor, and then throw it in the flannel bag, ſtraining, and re-ſtraining it over and over again in that ſame bag, till at laſt it runs clear; to aſſiſt it even in which, you may add half a pint of pure and genuine cow milk. But in obſerving the firſt preſcription, there reſult leſs lye at the bottom of the veſſel in which you keep it for uſe.

5. When you run it for the laſt time, which cannot be before it runs quite clear, obſerve to put a funnel on the mouth of the pitcher or bottle which receives it and over it a crape in order to retain the ſpirits which might evaporate.

6. You may amber afterwards the liquor, with a little powder of muſk and amber, prepared as mentioned in Art. xxxvi. of this chapter. This liquor is of a ſuperior delicacy.

LXI. *To make an hypocras with water.*

Take half a pint of white wine, and ſix times as much water which had boiled; add the juice of two lemons, and five or ſix quarters; the juice of a Sevil orange, twenty-four grains of cinnamon; two or three cloves, one leaf of mace; one pugil, or two, of bruiſed coriander; four grains of whole pepper bruiſed; one

quarter

quarter of a pound of golden pippins cut in slices; half a pound of sugar; half of a Portugal orange with a few zests, and a quarter of a pint of milk. Mix all well; and, two hours after the infusion, strain it through a flannel bag, and perfume it with a little prepared powder of musk and amber. Some, however, who do not like amber, content themselves with increasing only the dose of cinnamon.

LXII. *Of the various liquors with which Hypocras may be made.*

You can make hypocras with either of the following liquors; *viz.* Spanish wine; Muscat, Rhyne-wine, Hermitage, Champaign, *&c.* adding to any of these wines the same proportion of ingredients as above prescribed; and clarifying well afterwards by means of filteration.

LXIII. *A rossolis, Turin fashion.*

In three quarters of a pint of orange-flower-water put to infuse a little storax, a little musk, a little amber. Twenty-four hours after these ingredients have been put together, set them a-boiling for half a quarter of an hour on the fire, then strain it through a cloth. Add next a pint of genuine French brandy. Should any tartness be prevailing, add some honey or sugar according to discretion. But, if you chuse to have it stronger, then you may add spirit of wine till the taste is come to the degree of strength you would have it.

LXIV. *An admirable oil of sugar.*

Rinse a matrass with vinegar, then put in it some dry powder sugar, or lump sugar pulverised. Keep that matrass on hot ashes, turning and whirling it round and flat ways, by means of the neck of the matrass which you hold in your hands with a cloth, and stop it not. The effect is such: the heat occasions the vapours to rise about the matrass; which by turning and whirling it as afore-mentioned, makes the sugar which is in it re-soak and imbibe them again. This operation dissolves the sugar, and reduces it into a sort of oil.

LXV. *Another oil of sugar, without the assistance of fire.*

Take a lemon, which hollow and carve out inwardly, taking

taking out all the pulp as ſkilfully as poſſible. Then fill it up with ſugar-candy in powder, and ſuſpend it in a very damp cellar, with a baſon under it. There will drop an exceeding good oil, which is endowed with the moſt admirable qualities for conſumptive people, or them who are affected with a difficulty of breathing.

Note. A little of that oil in liquors gives to any one of them, to which it is added, a very fine flavour.

LXVI. *An admirable eſſence of red ſugar.*

1. Pulveriſe five pounds of the beſt double-refined, or royal, ſugar; which, when done, put along with eight ounces of brandy in a large matraſs, over a ſand bath. Diſtil ſome part of this firſt, on a ſlow fire to avoid burning the ſugar. Re-put the diſtilled liquor over the ſugar again in the matraſs. Continue to diſtil and pour the liquor again in the matraſs over the ſugar till the ſugar becomes red, which will happen at the ſeventh or eighth iteration of diſtillation.

2. Now diſtil out all the brandy, and on the remaining ſugar pour common water, which diſtil alſo, then add ſome more, continuing ſo to do, till you have drawn out all the tincture of the red ſugar.

3. Take next all theſe red waters, and run them through the filtering paper, then diſtil the phlegm on a gentle fire to ſiccity (or dryneſs). Put again this diſtilled phlegm on the reſidue, which place all together in a cold cellar. You will find ſome red cryſtals which pick up, and when dry pulveriſe; then pour brandy over to diſſolve that powder. Thus you will have an admirable quinteſſence of ſugar, which has the virtue of preſerving the radical moiſtneſs of the inſide, and our health.

Note. If you mix a little quantity of this precious quinteſſence in any liquor or cordial, it is a very fine addition to it.

LXVII. *Another oil of ſugar, exceſſively good.*

Cut off the end of a large lemon, of which ſqueeze out the juice; then fill it with fine ſugar, and apply to it again the cut-off piece. Put it in a clean glazed pipkin, which place over a fire of charcoal. The ſugar having

having thus boiled one quarter of an hour only, put it in a bottle; it never will congeal, and that oil is good for the ſtomach, colds, catarrhs, &c. The odour and taſte, are both exceſſively agreeable. The doſe is one table ſpoonful at a time.

LXVIII. *How to extract the eſſential oil from any flower.*

Take any flowers you like, which ſtratify with common ſea ſalt in a clean earthen glazed pot. When thus filled to the top, cover it well, and carry it to the cellar. Forty days afterwards put a crape over a pan, and empty all on it to ſtrain the eſſence from the flowers by preſſure. Bottle that eſſence and expoſe it for four or five weeks in the ſun, and dew of the evening, to purify. One ſingle drop of that eſſence is enough to ſcent a whole quart of liquor.

LXIX. *Eſſence of jeſſamine, roſes and other flowers.*

1. Take roſes of a good colour and freſh gathered. Pick all the leaves, which expand in the ſhade on paper. For two or three days, during which you are to leave them there, aſperſe them once or twice a day, morning and evening, with roſe-water ſtirring them each time, that the roſe-water may imbibe and penetrate the better the leaves of theſe flowers.

2. When this has been performed, put them in a glaſs, or varniſhed veſſel, which ſtop as perfectly as you can, and place in the corner of a ſtable plunged in the hoteſt horſe-dung, which renew three times, that is, every five days. A fortnight after this, place the veſſel in *a balneo mariæ* adapting a bolt-head to it and a receiver, and lute all well. Diſtil the water, on which you will obſerve the eſſence ſwimming. This you muſt divide by means of a wick, or filtering paper. Put the eſſence in a glaſs phial well ſtopped.

LXX. *To draw an oil from jeſſamine, or any other flowers.*

Soak ſome ſweet almonds in cold water, which renew ten times in the ſpace of two days; at the end of which, peel them and make one bed at the bottom of a veſſel; next to this bed, make another of flowers, and thus continue to make *ſtrata ſuper ſtrata* with your almonds

almonds and flowers, till the pot is full. Renew and change the flowers till you can judge that the almonds are perfectly impregnated with the odour and fragrancy of the flowers, then extract the oil by the press.

LXXI. *To draw the essential oil of roses.*

Pound in a mortar thirty pounds of leaves of roses with three pounds of common decrepitated salt; then put all in a pot well luted, which set in a cool place. Fifteen or eighteen days after, moisten well this matter with common water, stirring it with a stick till reduced into a pap. Then put it in an alembick with its refrigerator. Make a pretty smart fire which will send first the water, but next will come the oil susceptible of congealing by cold and liquifying again by heat. One or two drops of that oil gives more smell a hundred times than the distilled water from the same roses.

LXXII. *The oil of cinnamon.*

Bruise first the cinnamon coarsely in a mortar, and put it a-soaking in water, in which add a little pounded tartar, with a table spoonful, or two, of honey. Eight or ten days after, place the vessel on a sand bath, and you will obtain by distillation, an excellent oil of cinnamon.

LXXIII. *An essence of jessamine.*

Dissolve, over the fire, one quarter of a pound of sugar in a quarter of a pint of common water. After having skimmed it, boil it to perfect evaporation of all the water; then take it off from the fire, and fling two good handfuls of jessamine flowers in it. Cover the vessel, and one or two hours after, strain the essence, and bottle it. It is of an excessive agreeable odour. The dose is one drop only, or two *per* pint of liquors.

LXXIV. *Essence of Ambergrise.*

Set to infuse, half a dozen of lemon peels in three half pints of spirit of wine, and set them thus in a cold place for two days, in a vessel well stopped. After that time take off the peels, which squeeze through a linen, and put as many fresh ones in their stead, which reiterate three different times. When you take off the last peels, grind three grains of ambergrise and

one

one of musk, which put with the spirit of wine in a matrass over a gentle fire till the amber is perfectly dissolved. There will fall some ground at the bottom of the matrass, decant the clear part from it in a bottle; and keep it for use.

Note. This essence might be made with the burning spirit of roses.

LXXV. *Essence of* capon *and other* fowls.

Cure the inside of any fowl by taking away all the entrails. Fill it with lump-sugar pulverised and mixed with four ounces of damask raisins perfectly stoned. Sew the fowl up again, and put it in a pipkin, which cover carefully with its lid and lute all round with paste. Place this pot in an oven, when the bread goes in and take it out along with it. Then uncover it, and strain the liquor through a cloth, with expression of the animal. This essence is the greatest restorative for old or enervated people; likewise to hasten the recovery of health after long illness. The dose is two large table spoonfuls early in the morning fasting, and as much at night three or four hours after supper.

LXXVI. *Virginal milk.*

1. Take one ounce and a half of benjamin; storax as much, and one of eastern white balm. Put all in a thick glass-phial, with three half pints of spirit of wine which pour over. Put this in digestion over hot ashes till the spirit of wine appears of a fine red colour, then it is done.

2. To use it, put only two or three drops of it in half a glass tumbler of water, and it instantly turns as white as milk.

3. Exteriourly used, it whitens the skin if you wash yourself with it, it has likewise the same effect upon teeth by rinsing the mouth and rubing them with it. Interiourly taken, it cures the heats and burning of the extinction of voice.

LXXVII. *How to make the* Hipoteque.

To every quart of water you want to employ, put one quarter of a pound of sugar, which boil and skim carefully. Then add a few cloves, a little cinnamon, and some

some lemon zests, which boil all together four or five minutes longer, and strain it through a cloth. To colour it, you may put half a pint of good red wine to each quart of water you have employed; and, to give it a certain *piquant*, you may again add a little brandy if you like.

LXXVIII. *An exceeding good ptisan.*

Boil well, in six quarts of water, one pound of liquorice root; to which you may add one handful or two of coriander seed, and a few cloves. Two or three hours after this infusion, strain the liquor through a cloth, and keep it to make ptisan, when you want it, by putting a discretionable quantity of it into some common water with a few lemon peels to give a *pointe*. The liquorice may serve twice.

LXXIX. *How to colour any sort of liquor.*

Bruise into a coarse powder some *santalum rubrum*, which put into a bottle with a discretionable quantity of spirit of wine poured over it. In five or six hours time the tincture will be very high; therefore it will be fit to give a colour to any liquor you chuse, by pouring some of it into the liquor, and shaking it till you find it is coloured to your liking.

LXXX. *A ladies fine* rouge, *not at all hurtful to their skin like other* rouges, *wherein there always enters a mixture of lead or quick silver.*

The above preparation of *santalum rubrum*, modified with common water to take off the strength of the spirit of wine, and an addition of one clove, a little civet, a little cinnamon, and the bulk of a filbert of alum, *per* quarter of a pint of liquor, may be used with safety by ladies to heighten the bloom of their face.

LXXXI. *An exceeding fine smelling water, made at a very small expense.*

Take two pounds, or two quarts, of rose water drawn by distillation in *balneo mariæ*, which put in a large bottle filled with fresh rose leaves. Stop this bottle well with a cork, wax it and cover it with parchment, then expose it to the sun for a month, or six weeks; afterwards decant the liquor into another bottle in

which, for every one quart of liquor, add two grains weight of oriental musk, and cork it well. This water is of a charming fragrancy, and lasts a great while whatever part of your body you may rub with it. It even communicates the odour to them you touch after having rubbed your hands with it.

LXXXII. *The receipt of the* Eau-imperial, *or Imperial water.*

1. Set a-drying in the sun for a fortnight, the rinds of twenty-four oranges. Then pound a quarter of a pound of nutmegs, the same quantity of cinnamon and as much cloves. Put all together a-soaking in a large bottle with rose water, and expose it for seventeen days in the sun.

2. At the end of that term pound one pound of rose leaves which has been gathered two days before, with two handfuls of sweet marjoram, two pounds of lavender, two handfuls of rosemary, two pounds of cyprus, two handfuls of hyssop, as much wild roses and as much betony. Put all these together by themselves in a bottle well stopped, and place it in the sun for two days; then having poured some rose water over them, set them again three days longer in the sun.

3. When all this is done, have an alembic ready in which make a bed of one pound of roses, and over it another bed of one half of your *aromates*; next, another bed of one pound of violets of march, and over it a bed of the other half part of your *aromates* with a scruple of musk, and as much of ambergrise. Adopt the receiver to the bolt head, and distil the liquor by the gentle heat of a sand bath.

4. When the water is entirely distilled, let the vessels cool, and having unluted them, put on the *fæces* a pint of rose water. Lute the vessels again, and distil this water as you did the first, it will be far superior to it. Unlute again and put vinegar in the Alembic over the same *fæces*, and distil it likewise as you did the preceeding waters. That vinegar will have great virtues, and especially that of preserving you against an air infected by contagious and pestilential disorders.

LXXXIII. *The*

LXXXIII. *The receipt of the syrup of* orgeat *of Montpellier.*

1. Take a pound of barley which you soak in water; and, having peeled it grain by grain, make a knot of it in a bit of linen. Put this knot in a pot over the fire with about a quart of water. After having boiled it gently three or four hours, put into the water one pound of sweet almonds, which mix and dilute well in it. Then take off the knot of barley, which you pound like the almonds and mix like them in the water. Strain all together through a piece of linen; then pound the grounds well and pour all the water over it again, which stir all together and strain again. This water will look very thick. Put one pound of lump sugar in powder, to that liquor, and boil it into a syrup over a moderate fire. You will know that the syrup is done to its right degree if, letting one drop fall on the back of your hand, it remains in the form of a pearl. Then take it off from the fire, and when cold, give it what flavour you chuse whether amber, musk or other odour. Such is the syrup of orgeat, which you bottle and keep for use.

2. To make the draught which, in coffee houses or other places of refreshment, is called *orgeat*, put at the bottom of a decanter half an ounce, or one ounce, of that syrup and pour common water over it, then shake the decanter well to mix the water and the syrup together. It is fit for drinking directly. In the summer you may cool it, if you chuse, in a pailful of ice and water, and you may add syrup, or water, to the first mixture, according as it wants to make it agreeable to the palate.

LXXXIV. *A receipt to make an imitation of coffee.*

1. Take any quantity of such beans as they give to horses among their oats, which put into a pan to roast over the fire till they begin to blacken. Then take a little honey with the point of a knife and put it among the beans turning them well with it, till soaked in the beans, repeating the same process seven or eight times, or till in short they are quite black, or of a very deep brown like chesnut colour. Now take them off from the

the fire, and while they are quite burning hot put for every large handful of such beans, half an ounce of *cassia-mundata*, with which imbibe them well in stirring and shaking them in the pan as much as you can, and they are done.

2. These if you grind in the mill and make coffee of, as you would of the other, it will have the same taste and flavour as the true Moca-coffee, so as not to be distinguished from it by the greatest connoisseurs.

Note. This coffee may be drank either thick or clear, with sugar as usual.

LXXXV. *Another way.*

Take a quart of rye, which clean and roast as the beans in a pan till of a fine brown, then grind it. To use it, mix it half and half with the true coffee and make it as usual, by putting it in boiling water and letting it boil five minutes.

Note. This coffee is much used among the people of quality who prefer it to the pure and real coffee to strengthen the stomach, especially when taken at night before going to bed.

LXXXVI. *Directions for preparing the true coffee.*

1. True coffee must be torrified (vulgarly roasted) in an iron pan, or in a glazed earthen pan, over a clear charcoal fire without flames. Turn it with a wooden stick while it is on the fire, to make each grain take the roast more regularly and equally; and shake it now and then by tossing it up from the pan into the air, and in the pan again. It is well and sufficiently roasted when it is all of a dark brown, or the colour of tan.

2. There is a much better method of roasting it which is infinitely less troublesome and more handy, by which coffee is exceffively well and regularly roasted. It is by means of a certain iron drum made in the form of a lady's muff-box, with a handle at one end, an iron pegg at the other, and a latch-door in the middle. By this door you introduce the coffee, which you fasten in by means of the latch. Then proping it on the top of a chaffendish made on purpose, in which there is a charcoal fire, you roast the coffee by turning the drum over

it

it with the above-mentioned handle; and thus the coffee roasts in the most regular manner.

3. When the coffee is roasted, you grind it, in small mills which are made purposely for it, and the powder you keep closely confined in a leather bag, or better still, in those leaden boxes of Germany with a screwing lid. However it is still much preferable to grind no more at a time than what one wants to use at once.

4. The liquor of coffee is made by putting one ounce of that powder to three quarters of a pint of boiling water to make three full dishes, or four small ones of coffee. And, after an infusion of five or ten minutes, during which it is kept boiling, the coffee is fit for drinking.

5. Observe that the strength of the powder occasions an efferverscence in the water when you put it in boiling; therefore to avoid that inconveniency which would procure the loss of the most spirituous part of the coffee, you must take the water from off the fire and pour some into a cup first, before putting the powder into it, then stir with a long handled box spoon, the powder in the water, avoiding to touch the bottom of the coffee pot, which would immediately make it rise and run over. If however, it should mauger all your cares, you then stop it by pouring on it the water which you spared on purpose for it in the cup from the beginning. Then, bringing it to the fire again, you let it boil gently, as we said before, the value of five or ten minutes.

6. There are nice people who, not content with this plain way of preparing the liquor of coffee, make the following additions to it. First, they pour it clear from its ground into a silver, or other coffee pot; and, taking red-hot tongs from the fire, melt between them, over the liquor of coffee, two or three large nobs of sugar, which drop from the tongs into it; then they extinguish the tongs themselves in it afterwards. This ceremony gives it, it must be confessed, an admirable flavour and most agreeable taste. Some put superadditionally to it again one spoonful of the most perfect distilled rose-water. This last is excessively good for

head-akes, if, while boiling hot, filling a cup with it and putting a tea-spoonful of roſe-water, you ſet yourſelf a-breathing the fumes: and, in order to breathe them more perfectly, throwing an handkerchief over your head; and letting drop over the cup, bring it round again to you, while you keep your noſe over it. Thus you prevent the evaporation of the fumes, and gather them all yourſelf. There is not ſo ſtrong a head-ake which can reſiſt this operation.

LXXXVII. *Directions for the preparing of tea.*

We ſhould not have offered to ſpeak here of the method of preparing the liquor of tea in a nation wherein the ladies make it one of their chief talents and moſt delightful paſt-time and amuſement; and where it is ſo generally uſed, and become in ſome meaſure, ſo neceſſary an evil, that ſuch people might be found amongſt the lower claſs as would rather renounce one meal than go without their tea even in the afternoon. But we have to mention two different methods of preparing that liquor, after the Japaneſe faſhion, whence the beſt tea comes, which, to ſay but little of them, ſeem not unworthy of our notice, and, to do full juſtice to them, may be ſaid to have right to claim preference over the Engliſh method; the one for its ſuperiority in point of flavour; the other for its advantage in point of œconomy.

1. The firſt method is to put in a baſon whatever quantity of tea you like: then, pour boiling water over it: and, after having covered it a reaſonable time, drink it out of that very ſame baſon, without ever adding any freſh water to the tea which remains at the bottom.

2. The ſecond is practiſed by the œconomiſts, who, in order to ſpare the quantity without loſing any of the flavour, reduce the tea into an impalpable powder. This powder being put in the boiling water, incorporates with it in ſuch a manner that it ſeems as if it tinged it only, ſince nothing ſubſides at the bottom. By this means it is evident that a much ſmaller quantity is required of this impalpable powder than of the leaves themſelves: therefore that one pound muſt go infinitely farther, which muſt be of ſome advantage in a

country

country where duties are so immense on that comodity.

3. The French, who have no notion of making tea one of their amusing entertainments and periodical object of visiting, have a very bad method of making it. As they never use it but on physick days, and as a physick itself, they indeed make it as they would any preparation of that kind. In a coffee-pot they boil first their water; when this does boil, they put in their intended quantity of tea, and let it throw one or two bubbles, then take it aside from the fire to let it infuse about half a quarter of an hour, after which they drink it by basons full, as here we do water gruel, to assist the physick and promote its effect.

Note. Those who are not used to the regular and daily drinking of tea, have not a finer and more powerful remedy against indigestions caused by repletion of the stomach, or excess of eating. One bason, or two, of very strong tea, drank hot, will, in less than half an hour, unstop all the conducts, and free all the passages.

LXXXVIII. *A receipt for making of chocolate.*

1. Dissolve in a copper pan some pulverised royal-lump-sugar, with a little orange water. When the sugar is turned into a syrup throw in the cocoa, the vanilloe, the cinnamon, Mexican-pepper, and cloves, all, and every one of which, ought to have been first reduced into an impalpable powder. Stir all well while it boils; and when you judge it to be sufficiently done, pour the paste on a very smooth and polished table, that you may roll it and give it whatever form and shape you like.

2. To drink it you prepare it with either milk or water, in which, when boiling-hot, you first dissolve it, then, with a box-mill, made on purpose, with a long handle, you mill it to froth in the pot in which it is a-making, and pour it afterwards in cups to drink.

CHAP.

CHAP. XII.

SECRETS relative to the CONFECTIONARY BUSINESS.

I. *Preserved nuts.*

1. GATHER the nuts at Midſummer, or thereabouts, that is to ſay, before the woody ſhell begins to harden under the green rind. Cut open and throw off that green rind: and throw immediately, as you do it, the nut into a pail of cold water, to prevent its blackening. When all are ready, boil them four or five minutes, and throw the firſt water away becauſe it is bitter. Put freſh water which boil again and throw away as the firſt, and repeat this operation, a third and fourth time, if required, to take off all the bitterneſs of the nuts.

2. After they have boiled in their laſt water, take them out and throw them into cold water for fear they ſhould turn black ſtill. From this water change them again into another, cold likewiſe, in which you are to put them one by one, as you take them from the firſt, and preſſing them between your fingers to purge them from all the bitter water they might ſtill contain.

3. Now make a ſyrup as uſual, in which boil ſome lemons peels for the ſake of fragrancy only, taking them all out after a few minutes of their being in, then put the nuts in their ſtead which leave to boil in the ſyrup as long as you think proper.

Note. Some add a few cloves in the ſyrup; but they ſhould be very ſparing in doing it as this ingredient might tinge the nuts in black.

II. *Orange-flower paſte.*

1. Boil in four quarts of water one pound of the bare leaves of orange-flowers well picked. When theſe are deadened and ſoftened by this boiling, take them out with a ſkimmer, and ſet them to drain.

Then

Then pound them in a mortar with the juice ſqueezed out of two lemons, more or leſs according to your taſte.

2. In the juice, which ſhall come from theſe flowers by pounding, diſſolve one pound of ſugar, and put the paſte in. Stir it a little, then let it cool, and ſhape it afterwards to your liking.

III. *Paſte of Jeſſamine.*

Have one quarter of a pound of jeſſamine flowers, and pick them. Boil them next in water till ſoftened, and they have given their odour to it. Then take the flowers out, which drain, and pound afterwards in a marble mortar. Put ſugar in the water, and boil it to a ſyrup; put the paſte and ſpirit in, while it boils for two or three minutes. Now take it out and ſhape it as you would like to have it.

IV. *Apricot paſte.*

Boil one pound and a half of ſugar into a ſyrup. Put in three pounds of apricots, deterged of their ſkin, and pounded in a marble mortar, *etc.* Then proceed as above for the reſt, obſerving only to chuſe the ripeſt apricots you can find.

V. *Currant Paſte.*

1. Weigh ten pounds of currants, which put into a pan with one of clarified ſugar. Skim them while on the fire, and after they ſhall have boiled a while, drain them on a ſieve, then ſtrain them.

2. Now put this liquor again in the pan and boil it, adding more ſugar in powder, till conſumed and waſted to the conſiſtence of a paſte. Then form the paſte in the ſhape you like.

VI. * *A* verjus-*paſte.*

Chuſe *verjus* half ripe; cure it from all ſtones, and put it in a pan on the fire with a pint of water to every three pounds of fruit. After five minutes boiling take it out and drain it. Squeeze it through a ſieve, then waſte

* See p. 174. Art. xviii.

waſte it to thickneſs for a paſte. Now boil as many pounds of pulveriſed lump ſugar, to a ſyrup as there are of fruit. When done, abate the fire, and add the fruit paſte to the ſyrup, continuing to concoct all together on that mild fire for a while. Then give the paſte, as ſoon as it is come to a proper conſiſtence, what ſhape and form you like.

VII. *How to make ſyrups with all ſorts of flowers, which ſhall be poſſeſſed of all their taſte, flavour and fragrancy.*

1. Heat in a pan about half a pint of water, then put in it ſugar in the proportion to the quantity of flowers you may have; boil, ſkim and thicken it to a proper conſiſtence. When done put your flowers in a glazed veſſel, and cover it over with a linen, thro' which pouring the ſyrup, you ſtrain this upon the flowers. Theſe being thereby quite deadened, put all together again in the ſame piece of linen, and ſtrain it again in another veſſel ſqueezing well the flowers. Then bottle this ſyrup, and keep it for uſe well ſtopped.—Whenever you want to give the flavour of thoſe flowers to any liquor, you ſweeten it with this ſyrup.—To every four ounces of flowers, the quantity of ſugar requiſite to make that ſyrup is generally one pound and a half. —Obſerve that all flowers whatever muſt be well picked of all their cups, ſtaminas, *&c.* and nothing but their leaves ought to be made uſe of.

VIII. *Raſpberry ſyrup.*

Maſh the raſpberries, and dilute them with a moderate addition of water, then ſtrain them to divide the thick from the clear part. To every quart of this clear liquor put one pound of lump ſugar pulveriſed, and boil all together on the fire in the preſerving pan. Skim and clarify carefully the ſugar, according to art with the white of an egg beaten in water. When the ſyrup is come to its right degree, (which you may know if, by throwing a drop of it in a glaſs of water, the drop ſinks whole to the bottom, and fixes itſelf there, without running out along with the water, when you throw this away); take it off from the fire, and let it cool till fit for bottling.

IX. *Apricot-*

IX. *Apricot-syrup.*

Cut in small bits six pounds of very ripe apricots, which boil afterwards in a gallon of water till they are all reduced almost to a pulp. Let them cool, then squeeze them through a sieve. Now strain again this liquor through the jelly-bag, and put it in the preserving pan on the fire, with four pounds of sugar. Skim, clarify, and boil the whole to a syrup, which try as above-directed in a glass of water; and, when done, let it cool, and bottle it to keep for use.

X. *The* verjus *syrup.*

Have *verjus* in grapes, which pick out of its stalks, and pound in a marble mortar. Strain it through a sieve first, then through a jelly-bag to get it finer. To two quarts of this juice, which put into a preserving pan, add four pounds of sugar, and boil it according to art to a syrup.

XI. *A general manner of making syrups, applicable to almost all sorts of fruits, especially currants.*

Pick a quantity of red currants of all their stalks, and squeeze them through a sieve in a commodious vessel. Carry this vessel to the cellar placing it on a stool, or any suspended shelf from the ground; and, after that juice shall have worked three or four days, strain it through a sieve in another vessel, then through the flannel bag to get it as clear as possible.

2. Now for every two quarts of such liquor, have four pounds of sugar, which put in a preserving pan, and melt over the fire, with a little common water to help the dissolution of it. Boil it thus to the consistence of caramel, without however burning it; and, when at that degree, pour through the holes of the skimmer, the measured liquor which you must boil also to a perfect syrup according to the afore-prescribed trials.—All this being well executed, take it off, let it cool, and bottle it for use.

Note. All sorts of syrups, such as cherries, raspberries, and others, may be made in the same manner, with this difference only, that they are not to be put to work

work in the cellar, but employed directly as ſoon as the juice is ſqueezed out of the fruits.

XII. *To make liquid currants-jam.*

Pick four pounds of currants, and clear them of their ſtalks. Put aſide two pounds and a half of them in a diſh, and ſqueeze the other one pound and a half remaining. Now, in a preſerving pan, diſſolve four pounds of ſugar; and, when come to a ſyrup, put in the two pounds and a half of whole currants along with one pound and a half of juice of the ſame, which boil all together to perfection.

XIII. *To make the ſame with cherries.*

Have two pounds of the fineſt cherries, from which take off both tail and ſtones. Preſs out the juice of them, and put it in a preſerving pan with a pint of water, and four pounds of ſugar. Boil all together to thickneſs, then add ſix other pounds of the fineſt cherries, from which the tails only, and not the ſtones, have been picked. Boil all to a ſyrup, and when this ſtands the trial of the glaſs of water, as mentioned above, all is done, and fit for potting.

XIV. *Another way to preſerve cherries, with or without ſtones.*

Put eight pounds of cherries, either with or without their ſtones, in an earthan pan over a very moderate charcoal fire, to evaporate their ſuperfluous moiſtneſs; which to obtain, you keep inceſſantly ſtirring, taking care to avoid maſhing them. Then add four pounds of lump ſugar pulveriſed, in which continue to ſtir the cherries, and boil all ſo that the bubbles ſhould cover the fruit, and that the ſyrup might hereby be ſkimmed till done to perfection, which you know when a drop of it put on a plate runs with difficulty, being cold; then the cherries are fit to pot.

XV. *To make the liquid raſpberry jam.*

Boil, to a ſtrong ſyrup, four pounds of ſugar. When done, take the pan out of the fire, and put in four pounds of raſpberries well picked, and not maſhed in the leaſt.

Put

Put them in gently at first, and with a very particular care, for fear of squeezing them; for, when the heat of the syrup has once seized them, they are not so apt afterwards to break. Stir them therefore a little in the sugar, and when they have thrown in their juice, put them again on the fire, to compleat and perfect the making of the syrup, according to rules and proper trials.

XVI. *The* verjus *jam.*

1. Open four pounds of *verjus* in grapes, with a penknife: and, with the same, pick out all the stones. Throw these grains, as you do them, into a bowl of clean and fresh water. When all is done, take them out again with a skimmer, and put them a-draining in a sieve, whence throw them next into a pan of boiling water.

2. While this is in the water, let it not boil but only simmer; and, when the *verjus* begins to swim on the top of the water, take it off directly from the fire, and cover it with a cloth to cool gently, while you dissolve, boil, and clarify four pounds of sugar to a syrup.

3. A little while before the syrup is ready, set your *verjus* a-draining in a sieve, then throw it in the sugar, when this is done to the proper degree. Continue to keep up a gentle and regular fire, till you see the *verjus* taking a good green: and, when that is the case, give it a good brisk fire, and finish it quickly, else it would first turn black, and then yellow.—Take care also not to do the syrup too much, for it would be apt to candy.

XVII. *The same with powder sugar.*

1. If you want to do the same with powder sugar, after the *verjus* is picked, and the stones taken out as before, it must not be thrown in the cold water, but in a dry preserving pan only, not to lose the juice which comes out of it when cut.

2. Then to every one pound of *verjus*, add another of sugar, such as we mentioned, you powder this over the *verjus* which is in the pan, and set all on a gentle fire, on which it can only simmer and not boil. This

will make it come very fine and green, when you muſt, as in the preceding receipt, be very expeditious in finiſhing it, for the ſame reaſons therein mentioned already.

XVIII. *Peeled* verjus.

Peeled *verjus* is made as follows. Chuſe ſome fine ripe *verjus*, which peel carefully with the point of a penknife and ſtone, then throw into a dry bowl, to preſerve the juice.—Then diſſolve, boil and clarify, according to art, as many pounds of ſugar as you have of fruit, in which, when done to the conſiſtence of a ſyrup, throw in the *verjus* from the bowl. Stir and boil it gently, till it turns green, and finiſh it with ſpeed. Let it cool, and put it in very dry pots.

XIX. *To preſerve* March, *double or ſingle, violets.*

Have one pound of violets, gathered on the ſame day, before the riſing of the ſun; and pick them well of all their tails and green which is about them. Then make a ſyrup with two pounds and a half of ſugar clarified, *&c.* In this ſyrup, while boiling, throw the violets and plunge them all well under the riſing bubbles of the ſugar. Let them not boil more however than five or ſix minutes, for fear they ſhould loſe their colour. And by this method they are done to perfection for them who want a liquid preſerve. But whoever wants a dry preſerve of the ſame, muſt attend to the following preſcription.

XX. *To make a dry preſerve of the ſame violets.*

When you want to make a dry preſerve of *March*-violets, whether double or ſingle, you muſt, as ſoon as they are come to the degree we juſt now mentioned to make them liquid, take them out immediately from the fire, and, while the ſugar is ſtill boiling, take the violets out of it with a ſkimmer, and put them a-draining in a ſieve, calendar, or table cloth, till they are cold. Then put them in another pan over a very ſlow charcoal fire, ſtiring them inceſſantly with your hand, for the ſpace of two hours, or thereabouts, and powdering over them, at diſtances of times, ſome of the

fineſt

finest royal loaf sugar, in small quantities at a time, in order to dry and candy them.

XXI. *Another way to make them liquid.*

If you want to make the best use of the same clarified sugar, which served to make dry preserved violets, you may do it by putting half a pound, or thereabouts, of these flowers in the same syrup then boiling on the fire, and there let them soak and lye for five or six minutes, they will then be liquid as in Art. xix.

XXII. *To preserve apricots, when neither too ripe nor too green.*

Chuse a quantity of apricots, just turned, but not ripe, and the fruit of which has still all its hardness and greenness. Take out the stones, by means of a small-bladed-knife, or stick, which introduce at the point of the apricot, till you feel the stone, and then push to make it come out at the tail. When you have thus prepared four pounds of them, (weighed after stoning) have a large and wide pan of boiling water on the fire, in which throw them in order to blanch them, taking great care that they should not spot in the water. When blanched, take them out with a skimmer, and set them a-draining on a sieve. Then boil and clarify four pounds of sugar, and make it into a syrup. When done, take it out, and put in your apricots softly, one by one. Then set them again on the fire, and give them two or three bubbles. As soon as after which, take the pan from the fire, and let them cool. By this means they throw off their superfluous moistness and take the sugar. A certain while after, that is, when cold, take them from the sugar with a skimmer, and set them a-draining, while you put the syrup on the fire to boil. When drained, put them again into the boiling syrup, and give them five or six bubbles more, after which let them rest two or three hours in the syrup as they are, or even till the next day if you like it, at the end of which term you must put them again on the fire, and finish them. They will be what is called Liquid, and you may pot them in that state.

XXIII. *How*

XXIII. *How to make a dry preserve of them.*

When you want to make them in dry preserve, or what is called *mi-sucre*, you must always proceed from beginning to end as above-directed, till the time they are fit for being potted in liquid, instead of which you take them again once more out of the syrup, and set them a-draining, then range them on slates at regular distances, so that they may not touch one another. When thus prepared, powder on them, through a silk sieve, some of the finest loaf sugar pulverised, and put them in the stove to dry. When dry on that side, take them out from the slates, and turning them the other side upwards on a sieve, or some sorts of small light willow grates made on purpose; powder them again with sugar as before, and when equally dried and cooled, you may put them in boxes with white brown paper.

Note. Some like to have them done in halves, otherwise called, in genteel term of art, *en-oreilles* (in ears), which changes nothing in the process of the operation, but that of opening them in two from the beginning. —All sorts of plumbs, and the peach, admit of the same mode of operation, to make them into dry or liquid preserves, either whole, or in ears.

XXIV. *To preserve green apricots.*

1. Gather yourself your apricots when green, that you may be sure they are all very fresh, and have not had time to wither. Then pound some salt in a mortar and make it as fine as you possibly can, and putting a handful of this salt in a napkin, with as many apricots as you think you can well manage; fold the napkin lengthways, bringing the long sides of it over the apricots, and taking the ends of it gathered one in each hand, shake and roll them backwards and forwards with the salt in the napkin, adding one spoonful or two if requisite, of vinegar, which pour over them when thus agitated. This process is with intention of curing them of their down, and when that is obtained, throw them in cold water to wash them well, and continue so to do with the rest, till they are all done.

2. After having thus well washed them in that first water,

water, put them into new cold water, to wash them well in it over again, after which put them a-draining on a sieve. Then boil some water, and throw them in, wherein they are to be kept boiling till they become soft, and which you take care to try now and then, by taking one or two with the skimmer, and thrusting in a wooden toothpick, or very fine skewer; if this get an easy admittance in the apricots, they are sufficiently done. Now take the pan from the fire without delay, and, with the skimmer, take the apricots from that boiling water into some cold.

3. When your apricots are in this situation, make a syrup, by dissolving, boiling, and clarifying, according to art, as many pounds of sugar as you have got fruit, and, having put in your apricots, let them boil very gently. They will immediately turn of a very fine green. You must not press on the finishing of them; on the contrary, take them off from the fire, and give them a couple of hours rest, during which they soak in the syrup, throw off their moistness, and take the sugar. After they have thus rested a while, set them again on the fire, and finish them as fast as you can, that they may preserve their greenness.

Note. There are some people who get the down off the apricots by means of a lye made with greenwood, or pearl, ashes, in which they wash them once first, and then twice afterwards, in other pure and clean cold water. But the first method we have recommended with salt, is the best, the most expeditious, and that which procures them the finest green.—When you want your preserve to keep, you cannot do your syrup with less than pound for pound of sugar with fruit; but if they be not to keep, a little less may do.

XXV. *To make the* Cotignac *liquid.*

Suppose you to have fifteen pounds weight of quinces, you must have three pounds of sugar, and a gallon of water, all of which you manage as follows.

1. Pare the quinces and cut them small, after having taken away the cores and kernels. Put your gallon of water a-boiling, then put them in, and let them boil there, till reduced almost to a pulp. Strain all

through a cloth, and squeeze it well into a bowl. When done, set it on the fire in the preserving pan, with four pounds of sugar, and boil it gently, till taking some with the skimmer, and letting it fall on a plate, it shall rise up like a jelly. Then push on the fire, and in five minutes afterwards the *cotignac* is done.

Note. If you put the peel and kernels into a knot, and boil them in that manner in the water, the jam will sooner be red.

XXVI. *Another way.*

Pare four pounds of quinces, which cut into bits, and put in the preserving pan, with a sufficient quantity of water to soften them by boiling gently. Then add four pounds of lump sugar, and continue boiling the whole till it is half done. When this is the case, strain all through a calendar, and put it again in the same pan over the fire to boil it to perfection, which you know, when by stirring the jam hard, you may see the bottom of the pan quite plain, and entirely uncovered. Then it is time to take the pan from the fire, to let it cool and pot the *marmalade*.

XXVII. *How to make the caramel.*

Boil some sugar, till it be almost in powder; then, for every half-pound of sugar, throw in one ounce of syrup of capillaire, and immediately throw the whole into cold water.

XXVIII. *To make* Raisinet.

Take any quantity of black grapes, the best and the ripest. Pick the grains from the stalks, throw away these, and squeeze the others between your hands, and put both the husks and the juice in the preserving pan, to boil on a clear and smart fire. Neglect not to stir well this liquor, all the while it is a-boiling, with a wooden spatula, for fear it should burn at bottom. When you perceive it may have wasted a third, or thereabouts, strain it through a sheer-cloth, to express well all the juice out of the husks, which last throw away. Put your juice again into the pan to boil, and skim it stirring as before with the spatula, especially towards the end when it begins to thicken. To know when it is done,

put

put some on a plate, and if, by cooling it becomes solid, it is a sign it is quite sufficiently done. Then is the time to take it off from the fire, and let it cool, after which you pot it into stone jars.

XXIX. *To preserve quinces in red.*

1. Chuse the most even quinces not stoney, and vulgarly called female quinces. Cut them into four, or eight quarters as you like best, then pare and core them. If you meet any stones in the quarters cut them off too. In proportion as you prepare them thus, throw them into cold water. Save the peels and cores; and, mixing among them, when all your fruits are prepared, such of them as are small, crooked, and otherwise ill formed, and unfit to go along with the others, boil all in a sufficient quantity of water to make a strong decoction, which pass when done, and strain through a strong cloth into a pan.

2. In this decoction, put your other quarters, and boil them in the preserving pan. When sufficiently done, put as many pounds of sugar as you had fruit, or three quarters of a pound at least. Boil this gently, and in a short time the quinces will become most beautifully red. When you see they are come to perfection, take them off the fire, and pot them; but do not cover them for a day, or two, after.

XXX. *To do the same in white.*

1. To do the same preserve in white, you must not make the decoction of the parings. On the contrary when the fruit is pared and prepared as before mentioned, you must throw it into boiling water, and there let it continue to boil on the fire, till sufficiently done: then, take it out with the skimmer, and put it a-draining on the sieve.

2. While they are thus a-draining, make a syrup; and, when this is skimmed & clarified properly, put your fruit in it boiling. Ten minutes after, or there-abouts, take the pan from the fire, and let all rest a while, then squeeze on it the juice of a lemon to whiten the quinces: and, setting them again on the fire, finish them quickly.

XXXI. *To*

XXXI. *To preserve* Rousselet, Muscadine, *and other sorts of pears.*

1. Chuse *Rousselet*-pears, which should be neither too ripe nor too green; which pare very neatly, and boil in water till properly done. Before boiling them, observe to strike them to the heart from the head, with the point of a knife. When properly done in the boiling water, take them out with the skimmer, and throw them into fresh water.

2. Make next a syrup, with as many pounds of sugar as you have pears, in which you put these and boil them five or six minutes at first, then take them from the fire, and let them rest a while to throw out their superfluous moistness, and take the sugar. When that is done, set them again on the fire, to compleat them quickly.

Note. By doing as above, you will have a liquid preserve of pears; but if you want to have them dry, follow the directions given in Art. xxiii. with respect to apricots.

XXXII. *A preserve of green almonds.*

1. Prepare a lye of pearl ashes, in which wash your almonds to rub their down off. Wash them next in another common clean water, whence throw them into boiling water, in which they are to boil till softened, so as however, not to open themselves, and which you try now and then, by thrusting a pin or a fine skewer in some of them. When done enough, skim them out from this water, and throw them into cold, then set them a-draining in a sieve.

2. Now make a syrup, and throw your almonds in while boiling. They will immediately recover their green; then finish them as expeditiously as you can, for fear they should turn black.—If you want to keep them, you must put pound for pound of fruit and sugar.

XXXIII. *To make the same into a* compote.

To make a *compote* of almonds, you must, after having softened them by boiling in water, put no more than five or six ounces of sugar to every pound of fruit. Then boil the syrup into a pretty strong consistence, because

becauſe it liquifies ſufficiently afterwards by the moiſtneſs which the fruit returns.

XXXIV. *To make dry portable cherries.*

Prepare four pounds of fine *Kentiſh* cherries, by depriving them both of their ſtones and tails. Then have one pound, or one pound and a quarter at moſt, of ſugar, which put a-diſſolving on the fire in a point of water. When this begins to boil, throw your cherries quickly in, and make them boil thus in the ſugar about one quarter of an hour, or till the ſyrup begins to thicken. When they are ſufficiently done, take all off from the fire, and let cool, after which put them a-draining in a ſieve; then, putting three or four of them one in another, range them on ſlates, and powder, through a ſieve, ſome ſugar all over them, and place them in the ſtove, or, for want of this conveniency, in a baker's oven, after the bread has been taken out. No ſooner they are dry on this ſide, but you muſt turn them all on the other, and powder them over with ſugar as you did before; dry them alſo in the ſame manner, and box them when cold, to keep for uſe.

Note. Plumbs may be done in the ſame manner. This ſort of preſerve is very agreeable, and may be carried any where. Few perſons are acquainted with the method of making it.

XXXV. *The preſerve of orange-flowers, whether in looſe leaves, or in buds, or even in grapes or bunches.*

Have four or five pounds of orange-flowers; and that you may loſe nothing, but on the contrary, make the beſt you can of them, put them in alembic with two gallons of water. Lute well the veſſels, and diſtil about two quarts of good water. Stop then the diſtillation, let the veſſel cool; and, unluting them, put the orange-flowers a-draining on a ſieve. When done, throw them afterwards in cold water, ſqueezing over them the juice of a ſmall lemon to whiten them. Now take them out again from this water, and put them in a very light and thin ſyrup, not much more than lukewarm, for them to take the ſugar. When all ſhall have become quite cold, ſkim the flowers out of this ſyrup, and ſet them a-draining in a ſieve placed over it.

After

After they are well drained, boil that syrup for five or six minutes, then let it cool again, till only lukewarm, and then put your flowers a-soaking again for twenty-four hours in it. On the next day skim them off again and repeat the same operation over again exactly as you did the day before. At last skim them out once more from the sugar, and put them a-draining for the last time, after which scatter them on tin sheets, slates, or small boards, and having powdered them over with sugar, put them a-drying in an oven; when dry on this side, turn them on the other, and repeat the same again; till all is done, and fit to put in boxes.

XXXVI. *A marmalade of orange flowers.*

1. To make a marmalade, or jam, with the same sorts of flowers, take one pound of them, which wash and dry in a cloth, and having put them in a mortar, give them a few strokes of the pestle only to bruise them a little, not to mash them quite, and to whiten them squeeze the juice of a lemon over them.

2. Now clarify three pounds of royal sugar; and, when come to a proper syrup, throw in your pound of orange-flowers, which boil in five or six minutes, and let cool. When cold, stir all well with a spatula, in order to mix well, and equally, the flowers along with the syrup, then put the jam into pots; and, having left them twenty-four hours uncovered, paper them over as usual.

Note. They who have no alembic, being deprived of the opportunity of having orange-flower water, must boil their flowers in a large quantity of water in the preserving pan, and when done, change these flowers immediately into cold, or some other boiling water. These flowers will assume a greater whiteness if you squeeze the juice of a lemon into this second water. Then drain it, and proceed for the rest as directed in the preceding article.

XXXVII. *To make an apricot, or peach, jam.*

1. Chuse the ripest apricots, which clean of all hard knobs, spots, and rotten parts. Cut them in small bits in a preserving pan, which you have previously weighed. If you have put four pounds of apricots in

it,

it, reduce them by boiling over a gentle fire to two pounds only, which you must find out by weighing pan and fruit together, now and then till you find your right weight. When this is the case, put among your apricots thus reduced to one half, two pounds of lump sugar pulverised, and mix all well for the space of five minutes over the fire, then take all off, let it cool, and pot.

2. This same composition, you may, if you will, put into paste on slates, or in tin moulds. There is not more exquisite eating. You may also, with two or three roasted, or baked, apples, mix a couple of spoonfuls of this marmalade, and make excessive nice tarts with it, or again with pears baked under ashes, nothing can be more delicate.

XXXVIII. *An apricot jam, after the* French *way.*

1. Chuse such ripe apricots as are fit to eat. Peel their skin off very neatly, and give them a bubble or two in boiling water, so as not to have them dissolve however in the water, and put them a-draining. When done, mash them through a sieve, and let them rest a certain time to evaporate their superfluous moistness.

2. While this is doing, make a syrup with as many pounds of sugar as you have fruit, and take it off from the fire; when the syrup is cooled, put your fruit in, which stir well with a spatula, then put all again on the fire for ten minutes in order to make the fruit take well the sugar. When the jam is well done, fine and transparent, you pot it.

XXXIX. *To make raspberry, currants, and cherry jam.*

All these fruits must be squeezed through a sieve, then clarify the sugar, and throw in the juice, which you bring to perfection afterwards as directed in the last receipt.

These jams may also be made into paste; and, if you require to have them clearer, more pellucidous, and susceptible of drying quicker, you may put a quarter of a pound more sugar, than the prescription, to every one pound of fruit: but it must be confessed that the paste will so much less have the flavour of the fruit.

XL. *To*

XL. *To make a good currant jelly.*

Have four pounds of currants after picking. Then, diſſolve in water four pounds of loaf ſugar, which make into a pretty ſtrong ſyrup. Now, put the currants in, and boil ſo hard as to have them all over covered with the bubbles. Six minutes after ſuch boiling, take the pan off from the fire, and pour the contents in a ſieve to ſtrain off all the liquid. Put this liquor again in the pan and boil it, till taking a drop with the ſkimmer, and pouring it on a plate, it congeals as it cools. Then it is fit to pot.

They who want to ſpare the ſugar, and have a great deal of jelly at a ſmaller expence, may employ four pounds only of ſugar to ſix of currants, after picking, and proceed as above. They muſt however obſerve to do the jelly rather more than in the preceding caſe, when the fruit and the ſugar are put pound for pound.

XLI. *To make a* verjus *jelly.*

Take ripe *verjus* which pick from its ſtalk. Put it in a pan with a couple of glaſſes of water. Let it boil for two or three minutes, and when deadened, throw it in the ſieve to drain. Then put the juice on the fire with the ſugar, and boil it into a jelly, to pot it afterwards.

XLII. *To make an apple jelly.*

1. Cut in ſmall bits a dozen of gold rennets, and put them in the preſerving pan, with three or four quarts of water, which boil to the reduction of one half. Throw all in a cloth to ſtrain it through, and draw all the juice from the apples. Then, to this, put four pounds of ſugar which boil to a jelly.

2. To give a *pointe* to that jelly, you may add the juice of one lemon, and even the raſping of one half of its rind.

XLIII. *To make the conſerve of orange-flowers.*

Take one quarter of a pound of orange flower-leaves well picked, which chop as ſmall as you can, and wet over by ſqueezing the juice of a lemon. In the mean while clarify, and make into a ſtrong ſyrup, two pounds of ſugar, then take it off the fire and let it reſt a while. Some time after, ſtir it all round, and in the middle, with

with a ſpoon; and having thrown in your orange flower, prepared as before directed, mix all well with the ſame ſpoon and put part of this compoſition into paper moulds, or caſes, and form the reſt into drops, or lozenges, on ſheets of paper.

XLIV. *A conſerve of violets.*

Pound in a mortar one quarter of a pound of violets well cleanſed and picked, which, while you are a pounding, you muſt wet with a quarter of a pint of boiling water. When it is thus wetted and pounded ſtrain it through a flannel cloth; then having melted and clarified two pounds of ſugar into a ſtrong ſyrup, take it off the fire, let it reſt and pour in afterwards what you have expreſſed from the pounded violets, ſtirring all well together with the ſpoon, and proceed, in every other reſpect for the reſt as directed in the precedent article.

XLV. *A conſerve with raſpings of Portugal oranges and lemons, conjointly or ſeparately.*

Put your raſpings to dry in a plate whether ſilver or china, it does not ſignify. Prepare ſome ſugar into a ſyrup not quite ſo ſtrong as recommended in the two laſt receipts. Take this from the fire, and ſtir it with a ſpoon, both round the pan and in the middle; then throw in your raſpings of lemon or orange, or even both together; and, having ſtirred all well, put it in the moulds and make your drops.

XLVI. *To make almonds* a-la-praline.

Make a ſtrong ſyrup with one pound, or one pound and a quarter of ſugar. Then throw in two pounds of almonds, which ſtir well with a ſpatula, for fear they ſhould ſtick to the pan. Therefore ſtir them well till they have conſumed all the ſugar; then place them over a ſmall fire to diſſolve all the little knobs of congealed ſyrup which remain about the pan, and ſtir it till there is none left, and all ſhould abſolutely ſtick to the almonds. Have a great care that they ſhould not turn into oil, and take notice when they pop, becauſe it is a ſign they are done. Take the pan from the fire,

and cover them with a cloth; and, when cold, put them in boxes.

XLVII. *To whiten cherries, currants, raſpberries, grapes, ſtrawberries and other ſuch like fruits.*

Beat one, or two, whites of eggs with orange flower-water, then ſteep your fruit in, and roll it afterwards in a diſh wherein there is lump ſugar pulveriſed and ſifted very fine. When it is well covered over with ſugar, put it on a ſheet of paper and ſet it in the ſun, or before a clear fire, and at a certain diſtance of it, only to dry it. You may thus ice all ſorts of fruits ſuſceptible of icing.

XLVIII. *To make iced maroons.*

Slit the bottom ſkin of every one of your cheſnuts, and loſen it at that part without peeling them yet, then throw them into boiling water. When you think they have boiled ſufficiently take a few of them and try whether or not a pin gets eaſily into them by the ſlit you have made. If it do, take the maroons from the fire, then peel them one after another as expeditiouſly as you can while ſtill burning hot, and put them in a dry ſieve. In the mean while, boil ſome new water, and when all are peeled, put them all into it, to make them throw all their reddiſh liquor without putting them any more over the fire, but only and meerly into the boiling water which you juſt took out, when they have well cleanſed themſelves in this water, take them off with a ſkimmer and put them in a light thin ſyrup, in which boil them gently for ten minutes, then take them off the fire, let them reſt ſo that they may take the ſugar, then ſkim them out of it and put them in a ſieve to drain. Now add ſome more clarified ſugar to your thin ſyrup, which boil together to a ſtronger one; then put your maroons in, one by one, ſet them on the fire again and boil all till the ſyrup comes to be what confectioners call *a-la-plume*. Then take them off the fire, and let them reſt. Some time after, take a ſpoon and cauſe a certain agitation with it in the ſyrup by ſtirring it on one ſide of the pan ſo as to cauſe a thick and muddy look in the ſyrup no farther than the width of your hand. While the ſyrup looks

looks thus, take your maroons gently one by one between two forks, and sauce them well in that thick part of the syrup, then put them on a sieve over a dish.

XLIX. *To make the* Royal-massepins.

1. Take one pound of sweet almonds which throw in a bowl filled with boiling hot-water, to help the peeling of them. In proportion as you peel them, throw them into another bowl filled with cold water. Then drain them, and pound them in a mortar, watering them at the same time so as to make them into a kind of paste. Now put in the preserving pan one pound of sugar with a sufficient quantity of water to dissolve it. Boil it to *a-la-plume*, and then take it from the fire to dilute your paste into it. Set the pan again on the fire, and turn your paste over and over till it quits the pan freely without any adhesion at all. When, passing your hand on the paste, you see it smoothening without sticking to your fingers, it is a proof that it is done. Now take it from the fire, and dress it with your spatula on small boards covered with sugar, in the form of small oblong cakes of what size you like.

2. When the paste is all employed and dressed in that form let it grow quite cold. Then take every one cake one after another singly, and give each of them by itself half a dozen of strokes of the pestle in a mortar to render that paste more delicate, adding also as you pound it thus, half the white of an egg or a whole one if requisite, *per* pound or pound, and a half, of paste. You may likewise, if you chuse, introduce in the paste, while you pound it, a little orange or lemon peel preserved. Then you roll it again in the pulverised sugar, and dress it again on the same boards as before either in oblong cakes, or in round rings. When done take and steep it in whites of eggs beaten with orange flower-water; and, draining it well when you take it out, roll it again next in pulverised sugar, then put it on a sheet of paper. When every one has thus been worked all through this process, put the sheet of paper, thus loaded with these

massepins,

maſſepins, in an oven, ſo moderately hot as not to affect them too much, and give them only a very faint colouring.

3. They who want their *maſſepins* to taſte of the bitter almonds, may introduce one quarter of a pound, or even half a pound of bitter almonds among the pound of ſweet ones, from the very beginning and for the reſt, proceed as directed from the time of peeling.

L. *To make Savoy biſcuits.*

1. Separate the whites of four eggs from their yolks. Beat them by themſelves to a very hard froth, at which time, you then put the yolks previouſly well diluted, and continue beating all well together. Now introduce half a pound of ſugar pulveriſed, and beat them all together again.

2. When you are ready to dreſs you biſcuits, have a quarter of a pound of ſuperfine flour, which incorporate by beating well, then dreſs it on a ſheet of paper in the form you like beſt, either round or oblong, and ice them over with ſugar in powder to prevent their running. Put them in an oven, no hotter than for maſſepins; and, after a reaſonable time they will be done.

LI. *To make bitter almond-biſcuits.*

Pound in a mortar three quarters of a pound of bitter, and one quarter of ſweet, almonds. When thus pounded, have eight or nine yolks of eggs which beat up and mix with your paſte of almonds, and two pounds of pulveriſed lump ſugar. This paſte muſt be a good deal harder than that of the Savoy biſcuits. Then, with the end of a knife taking ſome of that paſte, you place it in rows on a ſheet of paper, in what form or ſhape you like, and ice it with pulveriſed ſugar; then put it in the oven as you do the Savoy-biſcuits or *maſſepins*.

LII. *To make* meringues.

Beat well into a hard froth, four whites of eggs: then introduce in them four large table ſpoonfuls of ſugar

into

into a ſubtile powder, and a tea-ſpoonful of orange flower-water, with a little muſk and amber prepared. Put this paſte on a table, and roll it with the rolling pin to the thickneſs of a crown piece, or double that thickneſs at moſt. Cut it in the form and ſize you like, bake it half way, or little more, and take it out. Make a ſtrong icing with the white of an egg, ſugar pulveriſed, and the juice of a lemon, in order to whiten that ice which you thicken as a ſtrong pap by means of the ſugar in powder, ſteep your pieces of cut paſte one by one, and ſet them to dry under the lid of the ſtove covered with fire, on the top of it.

LIII. *The ſame with cinnamon, or chocolate.*

The *meringues*, with chocolate, or cinnamon, are made as follows. Pound and ſift into ſubtile powder and diſtinctly each by itſelf the cinnamon, and a quantity of the above deſcribed paſte, after a thorough drying. Then mix theſe two powders and a diſcretionable quantity of ſugar together in the ſame mortar, by means of whites of eggs beaten, continuing to pound the whole till the paſte be firm and however flexible. Now ſpread it with the rolling pin to the thickneſs you like, and cut it in the ſhape and form you pleaſe, then bake and ice it as uſual. If you will not have your *meringues* too hard, bake them on one ſide only, and ice them on the other with orange flower-water and ſugar. When you dry them let it be with the lid of the ſtove, and take care not to make the fire too ſtrong, leſt it ſhould blow the ice. When properly dryed, the ice is as clear and tranſparent as real glaſs.

Note. With the chocolate the ſame proceſs is to be obſerved as with the cinnamon.

LIV. *Another way of icing, contrived for the ſake of certain ſcrupulous perſons.*

For the ſake of them who, in time of Lent have ſome ſcruple to eat meſſes wherein their enters any thing belonging to eggs, you may contrive the following method of icing. Take ſome gum adragant, which put into a glaſs tumbler with a little common water and orange-flower ditto. When perfectly diſſolved, ſtrain it through

a cloth, and use it instead of whites of eggs for pounding your paste in the mortar as above directed. Then for the last icing, use orange flower-water and sugar, pulverised as above.

LV. *To make* gimblettes.

Suppose you take one quarter of a pound of flour, then one ounce and a half of sugar in powder, or two ounces at most, will be quite sufficient with two or three yolks of eggs and one white only, then a little orange flower-water, with a very little quantity of musk and amber prepared. Knead all together, so as to make a stiff dough with it; to obtain which you discretionally increase the quantity of flour if necessary. But should it become so stiff that you could not manage it to put in rings; then you must put it in the mortar, and soften it with a few strokes of the pestle and a little orange flower; or even mere pump water. Then you spin it in rings; which, when made, you throw into boiling water and give a bubble or two; and afterwards, dress it on sheets of paper, and bake it till it is dry and brittle.

LVI. *To make* biscotins.

Boil one pound of sugar to a syrup *a-la-plume*: then throw in half, or three quarters of a pound of flour. Stir quickly all together to make a dough, after having previously taken the pan off from the fire, then take this paste out of the pan and dress it on a board, or table, covered with pulverised sugar. Knead it quickly, and pound it next in a mortar with the white of an egg, a little musk and amber prepared, and orange flower-water. When it is thus knead and pounded pretty stiff, make it into small balls of the size of a small apricot-stone, then throw them into a pan filled with boiling water. First they fall to the bottom: but, as soon as they rise on the top you must skim them out of this water, and put them a-draining in a sieve. Then range them on a sheet of paper, or tin, and place them in the oven to bake and make them take a fine colour.

Note. If, when baked, you find any difficulty in taking

king them out of the paper; wet a napkin and wring it, then set the sheet of paper on it, soon after they will easily come off.

LVII. *To make lemon lozenges.*

Take one, or two, whites of eggs, which beat with some orange flower-water. Then add as much pulverised sugar as they will soak up, to make a pretty stiff paste of it. Introduce also the raspings of lemon peels. All being well incorporated, roll it all into small balls of the bigness of your thumb, which range on a sheet of paper and flatten afterwards a little, then put them in the oven to bake.

LVIII. *How to preserve orange-peels all the year round, but especially in the month of May.*

Cut some oranges in four quarters and peel those quarters. Then put the peels to soak in water for about ten or twelve days; after which term, dry them between two cloths, and put them in a caldron with a sufficient quantity of honey to half cover them. Boil them thus one minute or two, stirring them incessantly. Then take them off the fire, and let them rest till the next day, when you put them on again, and let boil ten minutes or a quarter of an hour. For six or seven days repeat the same operation, taking great care incessantly to stir, turn and re-turn them all the while they are on the fire. On the eighth day change the honey, and in the fresh honey boil them as long as it would take you to repeat your creed, then pot them with that new honey in which they boiled last, and keep them for use after having added some cinnamon, cloves and white ginger, mixed and both reduced into subtile powder.

LIX. *To make a paste with whatever fruit it may be.*

Take whatever quantity you please of any fruit, which peel and boil well in water, then strain the juice through a sieve, or a flannel. Now weigh ten pounds of that paste of fruit, and ten more of sugar pulverised. Mix first five pounds of sugar with ten pounds of fruit, and put it a-doing on the fire; then mix four

more

more pounds of your sugar. When done, put with a spoon (on iron plates previously powdered with some of the pounds of sugar which were left) some of that paste from distance to distance. Set these to dry on a chaffendish, in the sun, or in the open air, turning and re-turning them often, and powdering them morning and evening with sugar. When these little cakes are perfectly dry, put them in Dutch deal boxes and in white papers, that they may not touch each other.

Note. In the same manner you may make the conserve of roses, buglos, burrage, *&c.* even red currants.

LX. *The Genoa paste.*

Take equal quantities of quinces and odoring apple's pulp. The pulp is prepared thus: peel these fruits, and clear them of their kernels. Then pound them in a mortar with rose water, and strain them through a sieve. Put the paste on the fire to dry by degrees, stirring it all the while with a wooden spatula. Then add as much sugar in powder as you have pulp, and go on in doing it, till it has acquired the consistence of a paste.

LXI. *Quinces-jam, and other fruits.*

Boil, in a sufficient quantity of water, both the flesh and the peelings of your fruits to perfect softness. Then let the decoction clarify in the sun, before the fire, or by residence. When settled, decant it and adding to the liquor the proper quantity of sugar, boil it to a jelly.

LXII. *Genoa Biscuits.*

Take four ounces of sugar in powder, one pound of flour, a little coriander and aniseseeds in powder, which mix with four eggs and as much luke-warm water as needs to make a dough of the whole. Bake it in the oven; and, when baked, cut it in five or six slices which you bake again.

LXIII. *The Queen's cakes, or biscuits.*

Take twelve ounces of flour, one pound of fine sugar in powder, and twelve eggs, from which take out three yolks,

yolks, with a discretionable quantity of coriander and aniseseeds. Beat, and mix well all together, till it comes to a thick but running paste. Some add yest to make it lighter and rise higher. Divide this paste into several paper cases, or tin ones, of the width of two fingers and twice as long, which put in an oven to bake: but take care that it be not too warm.

LXIV. *Macaroons.*

Pound well one pound of sweet almonds, moistening them with rose-water. Introduce one pound of sugar and beat all well in a soft paste, which you put round a dish and half bake in a luke-warm oven. When the paste is half done, cut it in small round pieces, and having ranged them on a sheet of paper, finish baking them.

LXV. *A method of making cakes exceeding fine.*

Take two whites of eggs, which beat well to a froth after having taken away their germen. Add one quarter of a pound of the finest flour, and as much sugar in powder. Beat all well and add a little brandy to it and coriander-seed in powder. All being well mixed spread the paste in a sheet of paper, glaze it over with sugar in powder, and put it to bake.

LXVI. *Another particular method of making cakes.*

Wash and clean well a dozen of eggs and wipe them thoroughly dry. Then break them and take their whites only, which beat in a mortar along with their shells till these latter be perfectly dissolved. Now add sugar and flour, though not so much flour as sugar. When all is well mixed, spread the paste, which ought to be a little firm, on a sheet of paper; and, after having glazed it, bake it in a slow oven.

LXVII. *A cream made without fire.*

Take one quart of double cream, in which, put four ounces of sugar pulverised fine, and the quantity of one thimbleful, or two, of runnet. Stir all round together to mix it more equally and make it take the better. If the runnet be good the cream will take in one hour.

When

When you are ready to ſerve it on the table, raſp ſome ſugar over it, and ſpill on it a dozen drops of orange-flower-water.

LXVIII. *A cream which cuts as a rice-pudding.*

Beat in a diſh two whites of eggs and one yolk, in which, while you beat, introduce by degrees one quarter of a pound of ſugar in proportion as it melts, and a pap-ſpoonful of roſe water. When that is compleated, pour in the diſh, and ſtir a quart of milk and cream mixed half and half, then ſet it gently on warm cinders to take without boiling nor diſturbing it any more. In one hours-time it generally is ſufficiently taken. Then you colour it in paſſing a red-hot ſhovel over it. It is to be ſerved cold, after having raſped ſome ſugar on it.

LXIX. *To make an exceeding good boiled cream.*

Take cream or good new milk from the cow which boil with a crum of ſtale bread raſped very fine, and a little freſh butter. As ſoon as it begins to quake, ſtir it continually with a ſpoon; and, having diluted ſome yolks of eggs, ſtrain them through a cloth. Put as much ſalt and ſugar in your cream as you think it may require. And, when it boils and begins to riſe pour the yolks of eggs in, never ceaſing to ſtir it in order to prevent its riſing ſo far as to run over. As ſoon as you ſee it begins to render the butter take it out of the fire; and, to ſerve it, glaize it over with ſugar in powder.

LXX. *To make wipped cream.*

Take one quart of good ſweet cream, in which add one, or two, ſpoonfuls of orange flower-water and a quarter of a pound of ſugar pulveriſed very fine. Wipe it with a handful of fine white and dry willow twigs tied together on purpoſe. In proportion as it comes to a froth take it and put it in a bowl, or diſhes, to ſerve it on the table.

LXXI. *Another*

LXXI. *Another sort of a cream.*

Peel and pound as much as possible, a dozen and a half of bitter almonds, wetting and diluting them at the same time with a little milk: then strain them through a flannel and put the product of that squeezing among three half pints of good new milk from the cow, with one quarter of a pound of sugar, and a few spoonfuls of orange flower-water. Stir all well together; and, having made it luke warm on the fire, put a little runnet in it, and mix all well. Then fill as many soop plates with it as you have guests, and put them on warm ashes only, covered with another plate, which you now and then use to take up in order to sup the moisness which rises. When the cream is congealed, take it from off the fire and serve it.

This cream is that which is called by the name of *cream blanc-manger*, or custard, like. It may keep very well for two days, after it is done.

§. II. Of Summer Compottes, *or* stewed fruits.

LXXII. *The raspberries compotte.*

Boil half a pound of sugar into a syrup to *a la plume* degree, in which throw one pound of raspberries well picked, clean and whole. Take the pan off from the fire, and let all rest. A little while after, shake the pan gently in which the fruit is, and stir it a little, then set it again on the fire to boil five minutes; after which, take it off again and let it cool before serving. Forget not to skim the fruit well when in the pan. Currants admit of the very same preparation, and by the same process.

LXXIII. *The apricots-compotte.*

Make a lye with pearl ashes; and, when that lye shall have boiled five, or six, minutes, put in about a quart of green apricots, which you stir in gently with the skimmer; then take them out and throw them into cold water. Clean them well one by one, of all their down, and throw them, as you go on, into another cold water. Then boil some water in a pre-

serving

ſerving pan, and put them in to blanch, till you can thruſt a pin into them eaſily. When this is the caſe pour them all in a ſieve and let them ſtrain. Then clarify a pint of ſyrup; and, when it boils, put in the apricots and boil them gently in that ſugar for ten minutes or thereabouts. Then take them out, ſtir and ſkim them; let cool and ſerve.

LXXIV. *Another way of doing the ſame.*

Put what quantity you like of apricots in a napkin with a handful of ſalt, and ſhake them backwards and forwards length ways, moiſtening them now and then with a drop or two of vinegar. By theſe means you take off the down much ſooner from them. Then waſh them in cold water: boil them afterwards to ſoftneſs, then ſkim them out from that water into cold. When they have been there a little while, pour them all into a ſieve to drain; then put them in ſugar in which they are to boil till they turn green. When they are ſuch, finiſh them quickly, take them out, and ſerve.

LXXV. *To do the ſame fruit, as well as peaches, when ripe.*

You may peel them if you like, though they taſte more of the fruit when they are not peeled. Stone them, and having ſplitted them, take the kernels away from the ſtones. Now, boil into a ſyrup half a pound of ſugar, more or leſs, according to the quantity of fruit you have to ſtew. When the ſyrup is ready, throw in the fruit and the kernels all together; boil all about one quarter of an hour, then take the pan from off the fire, ſhaking it gently to gather the ſkum together. Take this out with a card and let your fruits reſt a while to throw off their water. When you judge they may have done it, ſet them again on the fire to boil eight or ten minutes longer; and, if there be any more ſkum, take it off again, and the *compotte* is done.

LXXVI. *To make a* compotte *of the ſame fruits as above, and even plums, broiled.*

Take any quantity of either peaches, plums, or apricots:

apricots: broil them on all ſides over a chaffing-diſh of bright and live coals. Peel them next as faſt as you can, and put them on a ſilver plate with one handful or two of ſugar pulveriſed, and ſufficient water only to help melting the ſugar. Set them next on the fire and boil them one minute or two, then take them out and let cool. When you are ready to ſerve them, ſqueeze the juice of a lemon, or orange, over them.

LXXVII. *To make a* compotte *of* perdrigon-*plums.*

Take off the ſkin of about two pounds of *perdrigon* plums, which throw in the mean while into cold water, then ſtrain it out and put into boiling one for about two or three minutes only after which having taken them out of this water and drained, you range them in three quarters of a pound of ſugar boiled into a pretty ſtrong ſyrup. When they ſhall have boiled eight or ten minutes in it, ſkim them, let them cool and ſerve.

Note. The *lit-de-verd*-plums are made in the ſame way. Whenever a plum is not ripe enough you may let it do a little longer in the water in which they are boiled previous to the ſyrup, taking care however they ſhould not come to maſh in it.

LXXVIII. *The ſame for* mirabelles, *purple and black* damaſk, Sainte-Catherine *and other plums.*

Take any quantity of the above-mentioned plums, we ſuppoſe two pounds. Paſs them in the boiling water without peeling them, eſpecially the *mirabelles*, then put them in a ſyrup of half a pound of ſugar, and finiſh them like the *perdrigons*.

LXXIX. *Compottes of* verjus *in grain.*

Take a pound or two of *verjus* in grain and the fineſt you can find; ſtone it carefully with the point of a tooth-pick, and throw it in the mean while into cold water. When all is done, take it out with a ſkimmer, and put it into boiling water. Then take it out from the fire, and let it cool. Skim it out again and put it in a ſyrup of one pound of ſugar, in which boil it gently over a ſlow fire; and when the *verjus*

begins to turn green, finish it quickly like the other *compottes*, but take great care not to do the syrup too much.

LXXX. *Compottes of peeled* verjus.

Take the skin and the stones out of two pounds of *verjus*, and put it in a bowl, in proportion as you do it. Then clarify one pound of sugar, which boil into a syrup to *a-la-plume* degree, and put in the peeled *verjus* which you boil also till you find it sufficiently done. Take care not to do it too much in syrup for fear it should turn black.

Note. Muscadine grapes may be done just in the same manner.

LXXXI. *The compottes of pears called* muscat, *the first and most early.*

Peel two pounds of those pears, scrape their tails, and cut off the end of them. In proportion as you prepare them, throw them into cold water. When done, take them out and drain them. Then put them in boiling water, and, when they are softened and almost done, take them out of that water to put them into cold again. When they have been there a while, take them out to drain, and put them afterwards in one pound of sugar boiling, wherein leave them till the syrup be almost compleated: then remove the pan from the fire, stir and skim them. Add the juice of half a lemon; then let cool and serve them.

You prepare in the same manner the sorts of pears called *Rousselet*, *Martin-sec*, *Jargonelle*, and *Blanquettes*. But as they are larger than the *muscat*, you may blanch them, that is to say, boil them in water, before peeling.

As for the rest, there is no sort of difference in the process of making compottes of them.

LXXXII. *The*

LXXXII. *The compotte of the largeſt ſorts of pears, ſuch as* Beurre, Meſſire-jean, Bergamotte, Vertelongue, Bzidery, Mouille-bouche, Amadotte, Doubleſleur, Bon-chretien-d'hyver, Franc-real, *&c. &c.*

Boil in water any quantity of the above-mentioned pears, till they are done. Then peel them, core them, and throw them into cold water. Now melt a quantity of ſugar proportionable to that of your pears, in which you put them and boil to a ſyrup, as for the other ſorts of compottes. When done, take them from the fire, and ſkim them well. Squeeze over the juice of half a lemon, and ſerve them either warm or cold, as you like.

LXXXIII. *A compotte of pears* a-la-braiſe.

You may put *a-la-braiſe* all ſorts of pears, eſpecially of the large ſize above-mentioned. To do this you proceed as follows. Broil your pears over a chaffing-diſh of bright and live coals: and, when ſufficiently done, place them a moment on the naked coals, that you may peel them the more eaſy and to colour them. Then peel and core them, and put them in a weak ſyrup, in which boil them a little while but not too much.

LXXXIV. *A compotte of quinces.*

The quinces are prepared in the ſame manner when *a-la-braiſe*. The white quinces are beſt boiled in water firſt, before being put into the ſyrup, which is made with the ſame quantity of ſugar as for pears.

LXXXV. *Compotte of apples, Portugueſe faſhion.*

Cut a few apples by the middle into two halves, and core them. Then put them on a ſilver plate with ſugar under and over them. Set this plate on the ſtove with fire underneath, (and cover it with ſuch a lid as can admit, by means of a rim raiſed round it at the top.) of ſome lighted charcoals put on it. Let the apples do thus between theſe two fires till the ſugar turns all brown and in caramel, without however being burnt. Such compottes are ſerved hot.

LXXXVI. *A*

LXXXVI. *A jelly-compotte of apples.*

Cut into quarters, pare and core, a few golden pippins, and throw them into cold water. In the mean while chop five or six more apples to pieces, and boil them with the parings of the others in two quarts of water. Then ſtrain all through a flannel; and, in that liquor put one pound and a quarter of ſugar, then ſet it on the fire with the quarters of pippins which you firſt prepared. Boil them thus gently for fear they ſhould maſh. When done, take the pan from off the fire, and take the quarters out of the ſyrup, one by one, and range them in order on a diſh. Then ſet your ſyrup again on the fire and boil it till it comes into a jelly, when cold you take it and lay it on your apples which you thus cover with it. This compotte may keep for five or ſix days.

LXXXVII. *A compotte of apples* a-la-bouillonne.

Cut a few apples into two halves and core them. Range them in the pan, and for the quantity of ſix or eight apples, put one pint of water and a quarter of a pound of ſugar. Cover them over and ſet them on the fire to boil; then when the liquor is almoſt all waſted, dreſs them on a diſh and ſerve them.

The compottes of *calvil* apples are made in the ſame way.

CHAP.

CHAP. XIII.

SECRETS relative to the art of taking out SPOTS and STAINS.

I. *To take off iron-molds from linen.*

PUT boiling water into a bowl and ſpread the ſtained part, or parts, of your linen over it, ſo as to let it be well penetrated with the ſteam of the water. Then rub the places with ſorrel's juice and ſalt till they are perfectly and thoroughly ſoaked with it. Such linen waſhed afterwards in the lye of wood-aſhes, will be found to return intirely free from the iron mold ſpots it had before.

II. *To take off carriage-wheel's greaſe from clothes.*

Rub the place with butter. Then with blotting paper and a hot iron, or a bit of red hot charcoals in a ſilver ſpoon, you may take all off as you would a drop of wax or tallow on a cloth.

III. *Againſt piſs-ſpots.*

Boil ſome chamberlye and waſh the place with it. Then rinſe it with clear water.

IV. *To take off all ſorts of ſpots from cloth of whatever colour it may be.*

Take half a pound of crude honey, the yolk of a new laid egg, and the bulk of a nut of ammoniac ſalt. Mix all well together, and put ſome on the ſpots which happen to be on either ſilk or cloth. After having left it there a while, waſh the place with clean water, and the ſpot will diſappear.

V. *A general receipt againſt all ſorts of ſpots, upon every ſort of ſtuff.*

A water impregnated with alkaline ſalt, black ſoap and bullock's gall, takes off extremely well the greaſy ſpots from any cloth or ſilk ſtuff. VI. *Againſt*

VI. *Againſt oil-ſpots.*

Take a piece of white ſoap which you ſhave very fine and put in a quart bottle with a wide mouth and neck, half filled with lye. Add to this the bulk of a nut of ammoniac ſalt, two yolks of eggs, cabbage-juice and bullock's gall a diſcretionable quantity, and in ſhort, one ounce of ſalt of tartar in ſubtile powder ſifted. Stop the bottle well, ſhake it and expoſe it to a ſouth ſun for four days. After that time, if you pour off that liquor on any oil ſpot and rub it well with it in and outſide, then let it dry, and waſh it again with clear water, or again with the following compoſition of ſoap, that ſpot will intirely diſappear.

VII. *A waſhing-ball to take off ſpots.*

Take fuller's earth, or ſoft ſoap which mix and incorporate with vine bruſh aſhes, white chalk, alum and tartar pounded all together in a mortar and ſifted through a very fine ſilk ſieve. When all is made into a paſte, form your balls with it and let them dry in the ſhade. To uſe them, rub any ſpotted place with it and waſh it afterwards with clear water.

VIII. *To take out pitch and turpentine ſpots.*

Rub well the ſpot with oil of olive, which ſet to dry for one day and one night. Then, with warm water and the above waſhing ball, you will intirely ungreaſe the place.

IX. *Againſt ink-ſpots, whether on cloth or linen.*

Wet immediately the place with lemon's, or ſorrel's juice, or with white ſoap diluted in vinegar.

X. *Another more ſimple remedy againſt ink when juſt ſpilled.*

Prejudice always did, and always will, prove fatal from the minuteſt to the moſt intereſting circumſtance in life. The time which is ſpent in lamenting over an accident, juſt happened before our own eyes, is but too often the only one which could have ſaved and prevented

prevented the dire consequences of it, nay perhaps repaired it intirely without leaving the least scar behind, had we ran instantly to the remedy. Ink never does nor can spoil the cloth, stuff, silk, lace or linen on which it is spilled, unless it lies there to drineſs. And it is well known, on the other hand, that if you put as much water in your ink-horn, as there is ink, you make it too pale: if twice, still more so: if three, four, five, six, if twenty if fifty times; then it will be such indeed that it will be no more ink at all. What could a pint of ink do in a quart of milk? a great deal of mischief without doubt. But, in 50 or a 100 gallons nothing at all. By parity of reasoning it must be obvious that if on the finest silk, cloth or velvet, muslin or lace ruffles, *&c.* a whole phial of ink should be spilled, an undeterminate greater quantity of water than there was ink, poured instantly on the place, by degrees and not all at once, must weaken it to such a degree as to wash it off at last intirely. What reasoning thus once dictated naturally, reiterated experience since proved: therefore, here it is recommended. Sense only and judgment must be consulted in the execution. As for example, if the ink be spilled on a ruffle or apron, *&c.* while you have it on, let one hold the affected part between his two hands over a bason and rub it while another is pouring gradually water from a decanter; and let a whole pitcherful be used if necessary. If the ruffle, apron, *&c.* be at liberty and not actually worn on, the place dipped into a bason filled with water, and there squeezed and dipped in again, may do; provided you change the water in abundance, every two or three squeezes. If the ink be spilled on a green carpet table, it may immediately be taken out with a tea spoon so dexterously that any water at all shall hardly be wanted afterwards, provided it has not laid any time on it, and was only that instant spilled; as the down of the cloth prevents the immediate soaking of the ink or any liquor indeed (except oil) through and through. But if it have laid some time, let the time be ever so long, provided it is still wet, by pouring a little fresh clean

water

water at a time on the place, and gathering it up each time with a ſpoon, and preſſing hard to ſqueeze it out of the cloth into the ſpoon again, you will at laſt bring it to its natural colour as if no ſuch accident had ever happened. Theſe few circumſtances explained, are ſufficient to guide any one, who has a common ſhare of good ſenſe and underſtanding, how to act on this principle in others.

XI. *Againſt oil ſpots on ſatin, and other ſilk-ſtuffs, even on paper.*

If the ſpot is freſh and juſt done, heat on the ſhovel ſome aſhes from calcined ſheep's troters, and put ſome under and upon the place. Then, laying ſomething heavy upon it, let it remain ſo for one night; the next morning the ſpot ought to be gone: but, if not quite, renew the precept.

XII. *A preparation of balls againſt ſpots.*

Take half a pound of ſoap, four ounces of clay, and one of quick lime. Dilute all with a little water, and make it into pills or ſmall balls. With theſe rub the ſpots, and waſh the place afterwards.

XIII. *For ſilks.*

If you rub the ſpots which are upon a ſilk with ſpirit of turpentine, they will diſappear: becauſe the volatility of that ſpirit exhaling into vapour, carries along with it the oil of the ſpot to which, on account of its homogeneous quality, it communicates its volatility, by penetrating and ſubdividing it infinitely.

XIV. *To reſtore gold and ſilver laces to their former beauty.*

Mix equal quantities of water, bullock's and jack's gall. With this compoſition rub your gold or ſilver and you will ſee it changing colour directly.

XV. *To reſtore Turkey carpets to their firſt bloom.*

Beat the carpet well firſt with a rod, till perfectly free from duſt. Then, if there be any ſpot of ink, take them out with a lemon, or with ſorrel; and waſh

the

the place afterwards with clear water. Shake the reſt of the water off, and let it dry where you rubbed it with any. When dry, rub the carpet very hard all over with the ſmoaking hot crum of a white loaf: and, when you find in the evening, the ſkies clear and a likelyhood of being a fine night, let the carpet be put out for two or three ſuch nights.

XVI. *To make tapeſtries reſume their firſt brightneſs, when their colours have been tarniſhed and ſpoiled.*

Shake and clean well the tapeſtry by rubbing it all over with white chalk which you leave on it for about one day. Next, with a rough hair bruſh, get all that chalk out again, and put on freſh, which leave as before. Then with the ſame rough hair bruſh get this out alſo, and beat it ſoundly with a rod. and bruſh it afterwards with the ſoft cloth-bruſh. This operation will reſtore a tapeſtry to its priſtine ſtate.

XVII. *To take off all the ſpots of wax from velvet of any colour, except the crimſon.*

Take the crum of a ſtale loaf, and cut a thick ſlice out of it, which toaſt, and apply, while burning hot, on the ſpot of wax; when cooled, renew it till all the wax is ſoaked out of the velvet.

XVIII. *To take the ſame off from ſilks and camblet.*

Put on each wax ſpot, ſome ſoft ſoap, and ſet in the ſun till grown warm; then, by waſhing the place with clean water, the ſpot will diſappear.

XIX. *To waſh a gold or ſilver, or ſilk embroidery on either linen, or any ſtuff whatever, and render it like new.*

Take bullock's gall, one pound; ſoap and honey, three ounces of each; and Florentine orrice, about the ſame quantity in ſubtile powder. Put all in a glaſs veſſel, in which mix it well, into a paſte, and let it be expoſed for ten days in the ſun. When you are ready to uſe it make an infuſion of bran, which boil in water and ſtrain through a cloth. Then ſmear the work over with the above-deſcribed paſte, in ſuch places as you want to clean, and waſh them afterwards with the ſaid

bran

bran water, renewing this till it receives no more alteration in its colour. Wipe then well the places with a white cloth; and wrap the work in a clean napkin to set it in the sun to dry, after which pass it through the polishing and lustring press, and the work will be as fine and bright as when new.

XX. *To take the spots off from silk and woollen stuffs.*

Take French starch, without any mixture of indigo or blue whatever, which dilute in a cup with good brandy, like a thick pap. Of this paste, put on each spot, and, when dry, rub it off and brush it. If the spot is not quite gone at the first time, renew the operation, and it certainly will at the second.

XXI. *To colour velvet in red.*

Take four ounces of adragant, and one of Arabick gums, both of which pulverise. Put this powder in clean water, wherein let it dissolve for two or three days. After which time, steep a sponge in the liquor, and rub the wrong side of the velvet. If, after being dry, you find it not high-coloured enough, renew it and the effect will surprise you.

XXII. *To revive the colour of a cloth.*

Pour one quart of water on one pound of burnt pot-ashes. Twelve hours after decant the water off in another vessel, and put in a handful of dry moth-mullein's leaves, with two bullocks galls. Boil all together till the leaves go to the bottom. Then set this water for a few days in the sun. Then putting in it whatever colour you want, boil it along with the cloth in that lye, and let it thus soak afterwards for fourteen or fifteen days, then the cloth will have resumed its primary colour.

XXIII. *To take the spots off from a white cloth.*

Boil two ounces of alum for half an hour, in a pint or a pint and a-half of water; then put in a piece of white soap, with another pound of alum; and, having soaked thus three days in the cold, you may with it, wash all the spots of any white cloth whatever.

XXIV. *To*

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